Enhancing English Writing Skills among Native Spanish-Speaking Students through translanguaging: an Action Research at Liceo 7, Santiago, Chile

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Abstract

This action research project examines the teaching of writing in English through a translanguaging-based activity called "Reading as Writers, Using Mentor Texts." The research occurred in an International Baccalaureate eleventh-grade class at Liceo 7 de Providencia in Santiago, Chile. The main objectives here are to establish an effective strategy to improve students' writing performance in English, specifically in creating movie reviews. This action research was on the strategic and planned use of Spanish and English to increase their entire linguistic repertoire and thus improve their ability to create texts in English using all of their knowledge.

The results of the research intervention reveal several favorable outcomes. First, the chosen translanguaging activities effectively improved students' writing performance, as evidenced by the significant increase in post-test scores. Second, translanguaging enhanced students' understanding of the genre and ability to navigate complex linguistic structures. Last, the pedagogic intervention increased students' confidence and perception of their writing abilities. For all these reasons, this action research project has demonstrated that translanguaging-based activities create an inclusive and effective classroom environment. Moreover, translanguaging ensured that all eleventh-grade students, regardless of their language level, were encouraged to participate in classroom activities and improve their English writing performance.

Keywords: translanguaging, English writing skills, bilingual education.
To Richard
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1. Introduction

The Chilean English national curriculum, updated in 2023, emphasizes developing English writing skills. As such, eleventh-grade students are expected to understand and create brief written and oral texts in English by using their critical thinking skills within contexts aligned with their interests. These students should also be proficient in producing and comprehending texts from diverse cultural perspectives, fostering interaction, and engaging in self-reflection regarding their identities (Unidad de Curriculum y Evaluación Ministerio, 2023).

However, recent global events, such as the COVID-19 pandemic, have presented significant challenges to current eleventh-grade students as they have hindered their ability to attain a comprehensive grasp of the English language. Additionally, the context in which this action research is conducted, specifically at Liceo 7 in Santiago, Chile, introduces some unique challenges. As a traditional public school, Liceo 7 faces unpredictable disruptions, including school takeovers, protests, and standardized testing, frequently disrupting the planned teaching activities for the English subject and the consistency of English lessons. Since the students' first language (L1) is Spanish, they require additional vocabulary and grammatical structures to effectively articulate critical opinions in the target language, as well as a heightened awareness of text structures and their purposes.

This research aims to contribute to enhance English writing skills among a group of secondary students, with different academic performances, finding a way to assist them in developing their writing abilities is crucial. In order to do so, this study designs and applies an intervention underpinned by a particular teaching strategy to teach writing to students in a particular genre. The intervention is then evaluated in terms of its effectiveness in addressing this pressing concern. Given the students’ limited English knowledge, this research assumes as a main pedagogic strategy the use of Spanish to teach them effective English writing.

1.1. Current Insights into Writing Challenges and Strategies in High School EFL Classrooms

This section provides a review of current research focusing on teaching writing in second language classrooms. It considers various aspects crucial for addressing writing challenges faced by L2 high school students, including strategies utilized in EFL classrooms and practical applications in different
settings. By delving into these areas, this study gains valuable insights into the specific limitations encountered in teaching writing, laying the groundwork for potential pedagogical solutions.

1.1.1. Writing Challenges in High School: Writing in English as a Second Language

While an extensive body of research addresses the challenges students face when learning to write in English as a second language (Ahmed, 2019; Sanjana, 2015; Alisha et al., 2019; Fareed et al., 2019; Demir, 2010; Ahmed & Amani, 2021), limited information is available regarding studies conducted specifically in public Chilean schools which subscribe to the International Baccalaureate program (which will be explained forward in this thesis). Therefore, this section of the literature review draws upon material from other countries, providing a sense of universality regarding potential stumbling blocks students may encounter when beginning to write in English as a foreign language.

In this respect, a relevant study is that Ahmed and Mani (2021) offer. Their research was oriented to first-year college students, who were asked to write brief English essays on a designated topic. The task occurred in the classroom, and the students had one hour to complete their compositions. Each student's essay was carefully assessed, corrected, and provided with feedback. The researcher assessed 80 written compositions. The study identified the most recurrent grammatical errors in writing in English as a foreign language. Some were related to the incorrect use of tense, as in "is" instead of "was" (Ahmed & Mani, 2021, p.15). According to the researchers, this temporal discrepancy exemplifies how students may struggle with tense when expressing past events in English. Another common error was related to sentence structure; students used the present perfect tense to indicate actions started and finished in the past. This error highlights how students often need clarification when constructing tense structures. Spelling errors were also common in the data. These grammatical and syntactic errors in written communication can indicate students' difficulties when learning a foreign language (Ahmed & Mani, 2021).

The significance of Ahmed and Mani's research lies in its contribution to understand the grammatical challenges high school students encounter when learning English as a second language. The study emphasizes the importance of addressing fundamental language components during writing instruction by pinpointing these challenges. However, the research also acknowledges the limitations of solely focusing on grammar in teaching writing, emphasizing the need to consider other critical aspects such as text structure, organization, and conventions (Ahmed & Amani, 2021). In the context
of this study, Ahmed and Mani's findings offer valuable insights. By identifying common writing challenges and emphasizing the importance of addressing grammatical difficulties, the research provides a foundation for designing effective writing instruction tailored to the needs of ESL learners. Furthermore, the study highlights the necessity of incorporating strategies beyond grammar instruction to encompass broader aspects of writing, such as text structure and feedback mechanisms. Additionally, the research underscores the importance of considering students' linguistic and cultural backgrounds in teaching writing, suggesting that integrating elements of their first language may facilitate the development of more advanced writing skills in English as a second language.

Similar to Ahmed and Mani's (2021) study, Williams' (2003) study sheds light on the linguistic and rhetorical challenges inherent in teaching writing to native Spanish speakers learning English. This comprehensive study, conducted with Mexican students learning to write in English, offers valuable insights into the complexities of language acquisition and writing instruction. The study aimed at elucidating the difficulties encountered by Spanish-speaking students when writing in English. The analysis presented by Williams (2003) delves into the personalization of writing and the overuse of certain adjectives. According to his study, Spanish-speaking students tend to personalize their writing by frequently employing the first-person pronoun "I" and expressing personal opinions (Williams, 2003). Williams observed instances where students initiated their essays with personal reflections, such as "I decided to write about Joe Christmas and women because…" or concluded with subjective remarks like "I think Joe Christmas was really confused" or "I think what makes the book more interesting for me is…." (Williams, 2003, p.5).

Another challenge identified by Williams (2003) is the inclination of Spanish speakers to overuse certain adjectives, such as "very," "really," and "only," in their English writing, leading to weak, redundant expressions, according to the author. Williams (2003) presented examples where students excessively employed these adjectives, as seen in phrases like "He (Joe Christmas) was really happy because he was going to have a real family but in some days everything changes." This reliance on a limited set of adjectives could stem from a lack of familiarity with alternative vocabulary or uncertainty about which adjectives are most appropriate in different contexts.

In conclusion, Williams' (2003) study offers valuable insights into the inherent linguistic challenges of teaching writing to native Spanish speakers learning English. By highlighting the
personalization of writing and the overuse of certain adjectives among Spanish-speaking students. Williams' findings provide educators with a deeper understanding of the complexities involved in language acquisition and writing instruction.

The studies by Ahmed and Mani (2021) and Williams (2003) shed light on the possible challenges in teaching writing to students learning English as a second language, emphasizing that, while grammar instruction is essential, it is not the only language dimension needed for effective writing instruction. Addressing broader aspects of writing, such as vocabulary use, is crucial for enhancing writing skills among ESL learners. Therefore, educators must adopt a holistic approach encompassing various linguistic and rhetorical aspects to facilitate language acquisition and improve writing proficiency among students learning English as a second language.

Another relevant dimension in relation to developing writing in a second language relates to the pedagogic strategies at stake in this process. A first aspect that need to be taken into consideration is the use of L1 in the teaching and learning of L2. In English language learning, students face multifaceted challenges, including developing their ability to compose texts exclusively in the target language. Traditionally, ESL teachers have advocated for a strict English-only approach, fearing that reliance on the mother tongue might hinder second-language acquisition (Friedlander, 1990). However, recent research by authors like Cabrera et al. (2014) paints a more nuanced picture, revealing that many students, particularly Spanish speakers, still heavily rely on their native language when writing in English, which could be used as prove for English teachers that students’ native language is not easily excluded from the classroom.

Cabrera et al. (2014) conducted a comprehensive study involving Ecuadorian students and teachers to explore the complexities of writing in English as a foreign language. Their findings indicate that a staggering 76% (Cabrera et al., 2014) of participants reported thinking in Spanish before translating their ideas into English, underscoring the pervasive influence of the mother tongue in the writing process. This reliance on the mother tongue poses pedagogical challenges, emphasizing the need for a communicative approach that addresses linguistic and cultural interference. While the study identifies areas for improvement in English language instruction, it also highlights the importance of adapting teaching strategies to better accommodate Spanish-speaking students' needs.
Similarly, in the Chilean context, López, Rumeau, and Valenzuela (2016) conducted research that delved into the perspectives of teachers and students regarding the use of Spanish (L1) in learning English. Their findings revealed a shared appreciation for the utility of Spanish in explaining grammatical structures and comparing linguistic nuances between Spanish and English. Both teachers and students expressed positive views on the benefits of integrating Spanish into the EFL classroom, recognizing its role as a cognitive bridge that enhances comprehension and mastery of English (López et al., 2016).

Moreover, Chilean studies have not only shown teachers' and students' level of appreciation for the use of L1 in the English classroom but have also explored possible reasons for this use. Barahona et al. (2021) explain that preservice teachers use Spanish primarily to help students understand the material. However, those who relied heavily on Spanish did so because they were not confident in their ability to make English comprehensible or doubted their students' ability to understand English. Thus, these findings prompt reflection on the pedagogical implications of incorporating Spanish into English language instruction, emphasizing the need for a balanced approach that considers both the advantages and limitations in the specific context of Chilean secondary education.

In summary, while challenges persist in promoting English language writing proficiency among Spanish-speaking students, research illuminates the potential benefits of harnessing the mother tongue as a pedagogical resource. By addressing linguistic and cultural interference and adopting a reflective approach to language instruction, educators can foster a sense of optimism and better support the diverse learning needs of students in EFL contexts. Understanding these challenges and implementing effective pedagogical strategies is paramount when promoting writing skills among Spanish-speaking students in high school EFL classrooms. Educators can create a supportive learning environment that empowers students to overcome linguistic barriers and thrive in their English language journey by adopting a reflective and inclusive approach to writing instruction.

1.1.2. Strategies for Teaching Writing in L2

Studies focusing on Spanish-speaking high school students and their learning of writing in L2 are scarce. However, in the broader academic field, there is an extensive number of studies focusing on strategies to enhance writing skills in high school or first-year university students whose L1 varies (Wardani et al., 2021; Guzmán & Moreno, 2018; Veramuthu & Shah, 2021; Zainab, 2019; Chandía,
Three interesting studies have recently applied genre-based pedagogy for the teaching of L2 in Spanish-speaking contexts. The first was conducted by Morell and Pastor (2019), and explored the role of genre pedagogy in enhancing academic writing among bilingual graduate students. The research emphasizes the importance of genre pedagogy in aiding graduate students in entering the discourse community of their fields by enhancing their familiarity with research genres. The findings reveal that genre awareness significantly improves students' academic writing proficiency (Morell & Pastor, 2019). Most of the students claimed that after analyzing a selected article, they believed that they were much more aware of text features and consequently could identify their parts and better understand them (Morell & Pastor, 2019, p. 5). In response to the question of whether having read and analyzed an article had or had not helped them to write their own, 97% claimed that it had (Morell & Pastor, 2019, p. 5).

Thus, the research highlights the transferability of genre awareness from one language to another (Morell & Pastor, 2019). Thus, it is understood that learning text features, and particularly text structure, in one language can help students understand and produce texts in the other by providing a foundation for recognizing structural patterns, rhetorical strategies, and genre conventions that transcend linguistic boundaries. For example, understanding the organization of argumentative essays in their native language can facilitate the comprehension and production of similar texts in English. Similarly, familiarity with narrative structures and cohesive devices in one language can aid in the creation of coherent narratives in another language. Despite potential challenges in lexicogrammatical aspects, the study underscores the overall effectiveness of genre-based instruction in improving academic writing among bilingual graduate students, as it equips them with the necessary tools to navigate and excel in diverse linguistic and academic contexts (Morell & Pastor, 2019).

A second relevant study was conducted by Chandía (2023), in which ninth-grade students from a private school in Santiago, Chile, participated in an intervention that spanned five lessons. During these lessons, students did various activities designed to enhance their understanding and ability to write narrative texts. These activities were based on Rose’s R2L (Rose & Martin, 2012) approach and included translanguaging practices. The specific activities were Preparing for reading, which
involved understanding the general meaning within a mentor text; Detailed reading, focusing on specific language features and their functions; Joint construction, where the teacher and students collaboratively co-constructed a narrative; and Independent construction, where students applied what they had learned to write their own narratives. The study concluded that using the R2L pedagogical approach with translinguaging practices in reading activities offers several benefits to English language teaching in Chile. The first benefit is that the bilingual R2L adaptation grounds language learning in the context of a text. This new language-in-context approach contrasts with traditional English language learning activities in Chile, which often focus on learning the form of words rather than their functions across different contexts (Chandía, 2023).

From a different theoretical perspective, concerning collaborative writing, a suggestive study related to teaching writing skills in L2 is proposed by Veramuthu and Shah’s (2020). Their study focused on collaborative writing to improve students’ writing skills in a group of junior high school students, specifically 32 English as a Second Language (ESL) students from sophomore English classes at a private high school. During some English lessons, students received guiding principles for a written task. Some students started writing essays individually, including brainstorming, and then worked in groups and compared their writing with other group members. In other classes, students worked together on brainstorming, organizing, writing, revising, and editing. Various topics for descriptive writing were provided (Veramuthu & Shah, 2020). The study findings indicate that incorporating a collaborative approach to writing is beneficial in the ESL classroom. The results show positive responses, such as collaborative writing boosts learning effectiveness and benefits students. In addition, students perceived attitudes helped teachers design writing activities tailored to their needs.

Despite the positive findings proposed by this study, some dimensions could be further explored to deepen the understanding of collaborative writing in the learning of L2. For example, it would be relevant to investigate how collaborative writing affects the development of specific writing skills, such as coherence and cohesion in texts. Also, it would be interesting to see how students work collaboratively and how languages can be used simultaneously to develop writing skills; that is to say, students could use their language to learn how to write in English. These aspects could further enrich our knowledge about the benefits and limitations of collaborative writing in the context of ESL.
To summarize, previous studies on the challenges encountered by English language learners and possible strategies to approach those difficulties underscore the significance of addressing fundamental language components during writing instruction, such as language structure and text features. Additionally, the benefits of utilizing the first language (L1) to explain grammatical structures and compare linguistic nuances are greatly acknowledged. Genre pedagogy, as a linguistically oriented teaching proposal, has been demonstrated to aid students in understanding and producing texts effectively. On the other hand, approaches such as collaborative learning emerge as another effective strategy for enhancing writing skills among ESL learners. Using multiple languages, collaborative learning, and genre pedagogy appear to facilitate improving students' writing skills. These strategies have shown potential in bridging language gaps and promoting deeper understanding among students. One way in which educators can leverage students' linguistic resources to enhance their writing proficiency while fostering a supportive and inclusive learning environment is translanguaging, which will be examined in the following sections.

1.1.3. Translanguaging as a Pedagogical Tool for teaching writing in L2

Translanguaging has emerged as a promising pedagogical tool in English as a Foreign Language (EFL) settings, addressing potential challenges faced by students learning to write in a foreign language. So far, there is a limited number of studies that have applied translanguaging in teaching English writing in the setting of Chilean high school students. Nevertheless, some scholars have contributed exploration of this educational strategy in specific settings (Barahona et. al 2021), such as preservice teachers struggle to facilitate L2. Though empirical evidence of applying these strategies in Spanish-speaking countries is limited, several studies on different contexts shed light on how translanguaging can function within a classroom setting.

An interesting study using translanguaging in teaching English to Spanish-speaking students is that of Ortega (2019). Her study involves observing a Colombian English teacher working in a vulnerable and economically deprived environment where students struggle to express themselves in English. Ortega's findings (2019) indicate that students with strong reading skills in their native language tend to have strong reading skills in their second language, emphasizing the importance of maintaining and valuing native language proficiency. She also argues that despite sometimes being represented as monolingual and monocultural, Colombia has a rich linguistic and cultural diversity, including various variations of Spanish and indigenous languages in many classrooms. This diversity
must be recognized and considered in the teaching of English. Moreover, the author concludes that it is necessary to use pedagogical tasks to establish linguistic connections while teaching English, considering students' knowledge of different variants of Spanish in Colombia.

Another research experience with translanguaging is described by Blasena (2020). Her research explores the influence of translanguaging on students' writing in an immersion setting in a school in the US. Blasena (2020) conducted an experimental design to study the effectiveness of translanguaging in aiding students with writing in English. The study consisted of three writing samples, with Sample 1 completed in English and Samples 2 and 3 in Spanish. A prewriting document was provided in English and Spanish, allowing students to gather ideas and details for their narratives. Students were encouraged to consult both Spanish and English teachers for assistance with word choice in either language. Additionally, students were instructed to translate any English words into Spanish before beginning to write and complete the writing activity in Spanish.

The study also examined the influence of translanguaging on positive writing behaviors. During the research, students engaged in positive writing behaviors, including three observed behaviors: using an online English-Spanish dictionary, consulting the prewriting document while writing, and asking a peer for help translating a word. The study findings indicate the potential effectiveness of translanguaging in supporting students' writing development in an immersion context. While further data analysis is needed, Blasena (2020) suggests that translanguaging may be a valuable pedagogical approach for enhancing writing skills among language learners.

In a study with learners with Chinese as L1, Yang et. al (2022) observed that allowing these EFL learners using translanguaging practices between different languages to express their ideas, promoted their critical thinking about the connections between their native language (L1) and second language (L2) acquisition. Through translanguaging, EFL learners used their understanding, synthesis, and questioning abilities to formulate their ideas effectively. Furthermore, these diverse language practices served as scaffoldings for students’ receptive and productive learning, leading to increased classroom engagement (Yang et al., 2022). These findings emphasize the potential benefits of incorporating translanguaging into the teaching process to enhance students' learning experiences and involvement in the classroom.
In conclusion, using translanguaging as a pedagogical tool in EFL settings can be deemed as a relevant tool to foster the embracement of linguistic diversity by multilingual learners and enhance their language skills. Teachers develop a deeper understanding of content, promote cultural awareness, and create inclusive and effective learning environments by allowing students to draw upon their linguistic repertoire. The benefits of translanguaging to teachers and students make it a valuable approach to language education. As researchers and educators continue to explore its potential, translanguaging can revolutionize language teaching and learning practices, promoting more comprehensive and culturally responsive education.

However, while the research highlights the positive impact of translanguaging-based activities in EFL writing education, it also emphasizes the importance of implementing these strategies carefully and considering the appropriate occasions for incorporating L1 in teaching practices (Yang et al., 2022). This indicates that while translanguaging can be beneficial, there should still be a thoughtful and strategic approach to its implementation. Additionally, allowing foreign language (F.L.) learners to engage in translanguaging solid practices during the planning stage of their English compositions has shown promising results. For instance, Turnbull (2019) found that such an approach led to learners producing more concise and well-formed essays, ultimately resulting in higher scores than those forced to adhere strictly to one language.

This literature review delved into the multifaceted challenges high school students learning English as a second language (ESL) encounter when developing their writing skills. These challenges include grammar, syntax, vocabulary, text conventions, and word choice. Additionally, perspectives from teachers, as highlighted by López, Rumeau, and Valenzuela (2016), underscore the benefits of incorporating students' first language (L1) into English language instruction. Teachers recognize the utility of L1 in explaining grammatical structures and comparing linguistic nuances, thereby enhancing students' comprehension and mastery of English. Moreover, possible strategies for teaching writing, such as genre pedagogy and collaborative learning, are explored in studies by Morell and Pastor (2019) and Veramuthu and Shah (2020), demonstrating their effectiveness in aiding students' understanding and production of texts.

In this context, translanguaging emerges as an umbrella concept encompassing various aspects of teaching writing in English. While not initially the focal point of the literature review, translanguaging...
offers a holistic approach to language instruction, encompassing the integration of students' linguistic and cultural backgrounds, collaborative learning practices, and genre-based pedagogical strategies. As Yang et al. (2022) highlight, translanguaging practices empower students to embrace linguistic diversity, foster critical thinking, and enhance classroom engagement, ultimately promoting more comprehensive and culturally responsive education.

As revised in the review, challenges such as grammar, vocabulary, and text conventions are common among ESL learners. By contextualizing the research within the dynamics of a Chilean school environment, the action research aims to bridge theory and practice, tailoring interventions to the unique needs of students at Liceo 7 de Providencia is a practical setting to apply the insights from the literature review on teaching writing in English.

1.2. Description of the Teaching Context

1.2.1. An Overview of the School

This action research takes place at Liceo 7 de Providencia, a girls and boys’ public school in the capital city of Chile, specifically in Providencia. This area is known for its abundant educational funding; however, most students attending this school come from more vulnerable areas in the city. Established on March 1, 1942, this public school has consistently prioritized high intellectual and academic standards and the development of values and social awareness. The school offers middle and secondary education in Spanish from 7th to 12th grade. The student body is diverse, representing various backgrounds. According to school records, approximately 900 students out of 1,300 come from socioeconomically vulnerable families who face challenging situations and financial hardship. Family compositions also differ, with some students living with both parents, grandparents, and other legal guardians, while others come from single-parent homes.

Even though many students in the school face socioeconomic difficulties, they show clear motivation and willingness to learn and study. Based on the researcher’s own experience at the school, most students have an excellent disposition towards their academic duties and outstanding academic achievements. However, their great disposition towards English learning is sometimes overshadowed by their lack of regular access to the language. In their daily life, these students have had very little exposure to English, they only speak it and read it at school, and most of them have never been abroad.
All these factors contribute to significant challenges in their English learning, which is generally shown in students’ assessments.

### 1.2.2. English subject at the school: general description

The English department at Liceo 7 comprises four teachers who follow the national curriculum for English teaching. Students in the 7th and 8th grades have three hours of English per week, while 9th and 10th graders receive four hours. For 11th and 12th graders, teaching hours decrease to two hours per week. The national curriculum focuses on developing students’ language skills across speaking, listening, reading, and writing while emphasizing grammar, vocabulary, and language structures (Ministerio de Educación, 2023).

In eleventh and twelfth grade, class composition in Liceo 7 varies according to enrollment tendencies and the students’ elective choices, with class sizes and specific curricular trajectories varying as well. For example, there are classes where subjects such as Biology and Chemistry have more class hours than Spanish and History, and vice versa. One of these electives focusing on English is the International Baccalaureate program, an external curriculum that is also part of this school’s educative offer.

### 1.2.3. International Baccalaureate Program (IB)

This action research will be carried out in the context of the International Baccalaureate Program at Liceo 7. The IB program at Liceo 7 is an additional external curriculum, which describes itself as “empowering students to take charge of their learning and providing them with the necessary skills and confidence to navigate a rapidly changing world” (International Baccalaureate, 2023, p 7). The IB is a global education program with different formats applied to each school according to its needs. For example, Liceo 7 de Providencia runs the IB Diploma Program. The IB Diploma is an approach to education that seeks to develop students’ academic, emotional, and social skills in the last two years of high school, providing them with knowledge and activities that help them holistically develop their skills (Baccalaureate, 2018).
1.2.4. English subject in the IB program

The Diploma Program English curriculum aims to develop student’s language skills, including reading, writing, speaking, and listening, to enable effective communication and critical understanding of various texts and contexts. Four hours are dedicated to the English subject weekly to provide students with opportunities to engage with a wide range of literary and non-literary texts. According to the DP curriculum, English, as a subject, focuses on developing critical thinking, analytical skills, and an appreciation for language set in various contexts. Therefore, students explore different forms of written and spoken communication.

It is important to note that the DP curriculum differs from the national curriculum’s approach and content. As opposed to the organization of the national curriculum in the English subject, there are no units in the standard-level (SL) English subject. Instead, the curriculum is organized around five themes, which can be worked on over eighteen months of the high school Diploma Program. These topics are “Experiences,” “Human Ingenuity,” “Social Organization,” “Sharing the Planet,” and “Identities.” Each of these contains sub-topics. For example, when students work on “Experiences,” they must learn lexical units and discuss and analyze sub-topics such as “Holidays and travel,” “Life Stories,” and “Rites of Passage.” When participating in activities on these themes, students must be able to “identify, organize and present ideas on a range of topics” and “understand, analyze and reflect upon a range of written, audio, visual and audio-visual texts” (Organization, 2018, p. 14).

The DP rearranges the four well-known language learning skills (reading, writing, listening, and speaking) and proposes the development of three language skills: receptive, productive, and interactive. In relation to writing – a productive language-learning skill – according to the English B Guide 2020, students must:

Write texts for various purposes and make oral presentations on topics of interest. They write descriptive texts and personal correspondence; they make comparisons, narrate stories, provide detailed accounts, and express their thoughts and opinions on abstract or cultural topics. (Organization, 2018).

Assessments of writing involve an external evaluation that entails writing a specific text. This evaluation is externally developed and assessed by examiners from all over the world. The writing
external assessment aims to assess students’ ability to communicate clearly and effectively in different contexts and for diverse purposes. Students must demonstrate their understanding of the topics in the assessment by providing appropriate written responses using various text types. One of the texts students can be tasked with writing in this external assessment is a movie review, a common requirement within the unit of "Human Ingenuity." This assignment allows students to evaluate different human creations, thereby enhancing their critical thinking and analytical skills within the broader context of the curriculum (Organization, 2018).

The assessment instrument applied in this evaluation consists of three criteria. Criterion A focuses on language and examines the candidate’s command of written language. It assesses the extent to which the vocabulary is appropriate and varied, the grammatical structures are diverse, and the accuracy of language contributes to effective communication. The command of language is expected to be predominantly effective, with appropriate and varied vocabulary and effective use of basic and complex grammatical structures. Criterion B assesses the message; it evaluates the relevance of ideas to the task, the extent of idea development, and the clarity and organization of ideas contributing to the successful delivery of the message supported by details and relevant examples. Criterion C revolves around conceptual understanding and assesses the extent to which the candidate demonstrates an understanding of the instructions. Thus, the expectation is that students fully demonstrate their conceptual understanding by selecting an appropriate text type and effectively incorporating its conventions.

In conclusion, the teaching context at Liceo 7 de Providencia presents unique challenges in teaching English writing, including limited exposure to English outside of the classroom and diverse student backgrounds. Despite these challenges, the school upholds high academic standards and values social awareness. Based on the challenges students face, this action research project will explore how implementing translanguaging-based activities can support the development of writing skills in eleventh graders from the IB program at Liceo 7 de Providencia. The research will specifically focus on designing pedagogic activities that can help learners overcome linguistic challenges and enhance their writing performance in English, particularly when writing a movie review. In order to do so, the research will consider different translanguaging strategies, along with specific knowledge about language in writing for a specific social purpose. The findings of this research could potentially inform and improve English writing instruction in similar educational contexts.
1.3. Research Problem

This research project aims to design and apply teaching strategies to improve the writing skills of eleventh-grade students from the IB program at Liceo 7 de Providencia. The study focuses on the use of effective strategies to overcome linguistic challenges and enhance their writing performance in English when writing a movie review, in alignment with the assessment expectations. Specifically, this research will explore the use of Translanguaging as a potential strategy to improve students’ writing skills.

1.3.1. Aims:

1. To enhance students’ performance in writing a movie review, focusing on developing evaluative language, and adequate vocabulary for this field.
2. To explore how integrating translanguaging with mentor texts improves students' English writing skills, emphasizing diverse language structures, movie-related vocabulary, and adherence to text conventions, aligned with IB assessment criteria.

1.3.2. Research Questions:

1. What changes can be observed in the students' English writing skills after designing and applying a teaching intervention oriented to writing?
2. What impact does the intervention have in students’ awareness of text structure and control of linguistic resources in written texts?
3. How do translanguaging-based activities enhance students' mastery of English writing conventions?
2. Theoretical Framework

This chapter explores three relevant domains for the theoretical foundations of this research. These correspond to writing in L2 acquisition, bilingualism, translanguaging and genre. It emphasizes the significance of writing in language learning and challenges traditional views on the role of the mother tongue in English education. Translanguaging’s transformative potential in writing instruction is discussed, offering insights into innovative language education approaches.

2.1. The Significance of Writing in Language Acquisition

Writing in a foreign or second language is a special skill in language acquisition. Just like speaking, listening, and reading, writing is a fundamental aspect of language learning, as highlighted by Harmer (2001). However, mastering writing involves more than just putting words on paper; it also requires understanding and using language skills much like pronouncing spoken English appropriately. Schwartz (2003) offers a deeper insight into the writing process, arguing that it is not merely about transcribing thoughts onto paper; rather, it is the art of composing, selecting, and arranging words, putting them into sentences and paragraphs that accurately convey a writer's ideas while adhering to language norms. In essence, as Nunan (2003) proposes, writing is the mental work of inventing ideas and organizing them in a reader-friendly manner.

Nation (2008) has emphasized that successful writing is contingent on proper preparation by highlighting the importance of pre-writing stages. Furthermore, Hyland (2019) stated that writing involves expressing ideas and meticulously using linguistic knowledge, vocabulary choices, syntactic patterns, and cohesive devices. These elements are the building blocks of coherent and effective texts. Qaouatli and Sidi (2022) indicate that teaching and learning writing in a foreign or second language is multifaceted. It cannot be left to chance but must be done consciously. Teaching methods applied in this process can vary greatly, with no single answer as to how it should be done. The diversity of teaching styles, teacher approaches, and learner preferences means that what works for one may not work for another.

In the Chilean context, the didactic guidelines provided by the Ministry of Education (2023) state that in the context of language acquisition, writing in English is an integral part of the communicative process that students develop throughout their school years. Writing draws on people’s prior language knowledge in their native tongue and can, in turn, enhance weaker skills in the mother tongue through
various communicative actions (Ministerio de Educación, 2023). This interconnectedness of language skills emphasizes the transversal support that the English language offers to other academic disciplines.

Becoming proficient in writing skills in a foreign or second language requires more than simply jotting down thoughts on paper. It involves the art of composing, selecting, and arranging words to convey ideas in an accurate and effective manner, while adhering to language norms. Successful writing relies on proper preparation, including pre-writing stages, and meticulous use of linguistic knowledge, vocabulary choices, and syntactic patterns. Teaching and learning writing is a complex process, that requires a conscious effort, considering the diversity of teaching styles and learner preferences. In Chile, writing in English is regarded as an essential part of language acquisition, offering comprehensive support to other academic disciplines. Therefore, promoting practical writing skills in English is critical for students' overall language development and academic success.

2.2. Bridging Bilingualism, Multilingualism, and ZPD

As mentioned above, the Chilean curriculum proposes that learning to write in English helps students acquire proficiency in a foreign language and that this learning process builds on their knowledge of their native language, Spanish. This mutual empowerment of English and Spanish highlights the idea that teaching students how to write effectively in English can simultaneously improve their skills in their native language. Therefore, recognizing the interconnectedness of language skills, students can build on their existing linguistic knowledge in Spanish to gain a deeper understanding and more appropriate expression in English. As suggested in this action research, using English and Spanish as tools in teaching English writing aligns with this belief, highlighting the potential for cross-linguistic transfer and skill improvement through a comprehensive and integrated approach to language acquisition. Using Spanish to teach writing in English is closely related to bilingualism, multilingualism, and the concept of zone of proximal development (ZPD) in pedagogy.

The notions of bilingualism and multilingualism are closely related but highlight different key aspects. In relation to the concept of bilingualism, this has been described as a dynamic process, where there is an alternate use of two or more languages by the same person (Wei, 2000), and new linguistic characteristics interact with old ones functionally (García, 2009). In addition, bilingualism provides the opportunity to experience two or more cultures, as the immersion in one language (Wei, 2000).
Multilingualism, in turn, has been described as “the capacity of societies, institutions, groups, and individuals to interact, regularly, with more than one language in their daily lives” (European Commission, 2007, p 2). Other authors, such as Grosjean and Li (2012) describe it as using two or more languages (or dialects) daily. Likewise, according to Li (2008), a multilingual person is characterized as someone capable of using multiple languages for communication, whether actively, such as speaking and writing, or passively, through listening and reading.

These two concepts can be related to the notion of ZPD (Vygotsky, 1978). The ZPD refers to the distance between the level of actual development, determined by independent problem solving, and the level of potential development, determined by problem solving under adult guidance or in collaboration with more capable peers. Ohta (2001) extends this definition to the second language learner, where the ZPD represents the distance between the actual level of development, determined by individual linguistic production, and the level of potential development, determined by collaborative language production with a partner or teacher. Thus, teaching writing in English through using Spanish as the native language is situated in the context of the ZPD since it capitalizes on the collaboration between two languages and promotes more effective learning.

Considering these perspectives on bilingualism, multilingualism, and ZPD, it is relevant to explore the points of view regarding using the mother tongue to teach a foreign language and to look at what teachers’ rationales might be for allowing or restricting the mother tongue in their teaching practices.

### 2.3. Reconsidering the Role of the Mother Tongue in English Language Education

Over decades and among various research currents in teaching L2, there has been a view that teaching and learning a new language must be carried out using the target language as the exclusive vehicle. For example, Haycraft (1986) refers to the importance of the use of the target language, claiming that “students from the beginning must accustom themselves to normally spoken English” (p.11), seemingly assimilating L1 acquisition to L2 learning. More recently, authors such as Viáfara (2011) claimed that “the constant use of English in the classroom is widely considered an opportunity to enhance students’ foreign language learning” (p. 57). Others, such as Hamer (2007, cited in Viáfara, 2011), state that “the way teachers talk to students resembles how parents talk to kids: adapting their speech to learners at lower levels” (p. 58).
According to Cook (2001), supporters of avoiding using learners’ mother tongue (L1) in the classroom argue that foreign language learning should reproduce the process of acquiring the students’ native language. Cook (2001) asserts that if the most effective way to learn a language is through the process employed by first language (L1) children, then teaching should be based on the characteristics of first language acquisition. Cook’s view explains some teachers’ reluctance to use the mother tongue in the English classroom: if learning a foreign language should emulate first language acquisition, as traditional methods advocate, then using the mother tongue may hinder the process. Teachers aim to create an immersive environment resembling natural language acquisition, avoiding the mother tongue.

Conversely, there is a renewed standpoint regarding incorporating the first language (L1) in English as a foreign language (EFL) classroom. Therefore, recognizing the potential benefits of using the students' entire linguistic repertoire, including their L1, in their acquisition of a second language. According to García (2017), numerous authors argue that disregarding the students' first language (L1) in the teaching of their second language (L2) results in unjust treatment of children and an unequal educational environment. Furthermore, the author emphasizes that when English teachers do not consider students' L1, they neglect more than half of their linguistic skills. Taking into account the current discussion, Barahona (2020) argues for the value of introducing the integration of L1 as core practice in English as a Foreign Language (EFL) teaching. These practices challenge the "only-use English" approach and view foreign language learners as emergent bilinguals, contributing to individual cognition and social structures beyond traditional language learning views. Therefore, by allowing learners to use their entire linguistic repertoire effectively, English teachers can contribute to students' success in becoming proficient English speakers. This action research will take this theoretical perspective on language teaching to promote a learning environment where students' language skills are valued and fully utilized. By considering and applying this perspective in teaching English as a second language, it seeks to create a more equitable and effective educational context for students.

Building upon the earlier discussion, it is evident that teachers have traditionally advocated for a pedagogical approach centered around full immersion to foster successful English language acquisition among students. Consequently, incorporating Spanish as a common shared L1 in L2 learning and its deliberate, structured use within the classroom context has yet to be afforded a
recognized, substantial role. Nevertheless, in the realm of innovation within the EFL classroom, an emerging perspective suggests exploring new methods that embrace students’ L1, including translanguaging, as a potential step forward.

2.4 Translanguaging in Language Education: Bridging Linguistic Repertoires, Cultures, and Pedagogical Practice

Translanguaging can be understood as a guiding principle for the teaching of L2. García defines translanguaging as “the act performed by bilinguals of accessing different linguistic features or various modes of what are described as autonomous languages to maximize communicative potential” (García, 2009, p. 140). In other words, translanguaging refers to the conscious and planned practice of fluently using more than one language in communication in the context of learning a second language.

The purposeful planning and use of more than one language when teaching an L2 have been one critical principle of translanguaging ever since its inception. García and Lin (2017) establish that “in its Welsh origins, translanguaging, or trawsieithu as it was originally coined in Welsh (Williams, 1994), referred to a pedagogical practice in bilingual education that deliberately changed the language of input and the language of output” (p. 118). This understanding of the concept emphasizes that this practice is carried out deliberately to modify both the use of the mother tongue and the target language.

Furthermore, scholars have considered the performative aspect of translanguaging, suggesting that it entails using all languages within a speaker’s repertoire to communicate and transitioning between them when necessary to co-construct meaning with others (Canagarajah, 2011). From this standpoint, a crucial aspect of translanguaging is its transformative nature. As stated by Wei (2011), it establishes a social space for multilingual individuals by integrating different aspects of their personal history, experiences, and environment, as well as their attitudes, beliefs, ideologies, cognitive abilities, and physical capacities, into a cohesive and meaningful performance.

One of the critical aspects of translanguaging is the emphasis on teaching practices (Celic and Seltzer, 2013). Learning a new language goes beyond simply teaching vocabulary and grammar; it also involves teaching about the culture associated with the language and the different social contexts in which the language is used. The authors assert that being bilingual does not mean being two separate
monolingual individuals connected to a different culture. In contrast, bilinguals have flexible language and cultural practices that adapt to local situations and norms. This fluidity allows bilingual learners to develop multiple identities that are not exactly replicated in monolingual contexts or other bilingual situations (Celic & Seltzer, 2013).

Applying the concept of translanguaging to a formal learning context has important implications. One of them relates to focusing on using the entire linguistic repertoire of learners to generate knowledge about a language and the culture behind it while at the same time recognizing the identity of students. In this regard, when applied in teaching contexts, authors such as Lewis et al. (2012) clarify that translanguaging implies using one language to reinforce the other to increase understanding of the L2 and the pupil’s activity in both languages. A common strategy for applying translanguaging in the L2 classroom is performing reading and oral discussion tasks around a topic in one language to write about that topic in another. In this way, “the subject matter has to be processed and “digested” (Baker, 2011, p. 289).

Lastly, for Velasco and García (2014), through translanguaging, teachers should accentuate bilingual individuals’ flexible and purposeful actions when they choose specific linguistic features from their repertoire to communicate effectively. Thus, translanguaging allows bilinguals to strategically use different aspects of their language skills to convey meaning appropriately in a given context. The emphasis is on the intentional and contextually appropriate selection of language features from their linguistic repertoire.

2.4.1 Translanguaging in Writing Instruction: Mentor Texts

According to the translanguaging guide for emerging bilinguals, writing is a complex act that involves applying knowledge about register, conventions, and style (Espinosa et al., 2016). Smith (1983) points out that it would only be possible to assimilate everything one needs to know to be a good writer through prescriptive instructions and that students learn to write by knowing what they are learning. Everything points to the need for students to learn to write from their reading.

Thus, one of the many activities that translanguaging offers to develop students’ writing skill is “Reading as Writers, Using Mentor Texts.” This activity consists of presenting students with a model text that they must read to identify components such as the structure and organization of ideas and the
appropriate use for a specific genre. Mentor texts offer multilingual students the opportunity to expand their linguistic repertoires by using their native or new languages to test and manipulate grammatical features, turns of phrase, and other practices of the texts they read to write bilingual and monolingual texts (Laman & Van Sluys, 2008).

Mentor texts can be used in target language writing instruction classes as models that students can read and analyze when exposed to various texts. For this, teachers must support their students with authentic texts that allow them to guide and show them what is expected of them when producing or preparing a written text. The CUNY-NYSIEB (2016) guide also highlights teachers’ responsibility to choose well-crafted writing that is enjoyable to read and texts that reflect students’ linguistic and cultural diversity and address a variety of culturally relevant topics.

Considering the current state of research regarding the instruction of writing to high school students, along with an understanding of the teaching context and student characteristics, this study aims to explore translanguaging-based activities designed to enhance the writing skills of high school students in English. Thus, this action research aims to assess the influence of translanguaging-based activities on students’ proficiency in using specific and varied language within their writing. Additionally, this evaluation extends to measuring students’ ability to produce texts that fulfill the requirements of the IB external assessments.

2.5 Mentor Texts: Analyzing Movie Reviews through Systemic Functional Linguistics

To effectively teach English writing to students, teachers need to use mentor texts that are well-crafted for students to understand them and also challenging enough so they can learn something new. Choosing a text with a clear structure is crucial, and while the translanguaging approach suggests using mentor texts, it does not offer analytical tools nor explicit linguistic knowledge to determine what a mentor text looks like, or to select the specific language features from the mentor text that are relevant for teaching. Hence, the teacher must find a reliable theoretical foundation from a linguistic or pedagogical approach to be able to determine the most suitable mentor text for their teaching goals. For example, an instance of a movie review could be determined as a suitable mentor text if it showcases a particular structuring and certain linguistics patterns. In order to determine this, a theoretical foundation is needed.
In this regard, Systemic Functional Linguistics (SFL), which provides a comprehensive perspective on genres, will be integrated into this research as an essential tool. SFL views genres as cultural and social actions expressed through structured textual forms (Martin, 2006). This means that genres are defined by their textual structures and roles in specific contexts, emphasizing the role of language as a tool for social interaction and achieving communicative aims. Martin and Rose (2008) describe genres as recurring patterns of meaning that embody the social practices of a particular culture (Martin & Rose, 2008, p. 6). Within the SFL framework, reviews, a significant genre, are identified as a distinct genre that critically evaluates different kinds of multimodal texts, such as books, movies, plays, and so on. These reviews serve a dual purpose of informing and entertaining, providing a comprehensive critique that covers narrative, style, theme, cinematography, and other relevant aspects, thereby assisting audiences in making informed decisions about which books to read or movies to watch (Martin, 2002).

Furthermore, Martin & Rose (2008) argue that reviews and interpretations, a genre commonly found in media entertainment sections, are highly valued in English classes at school. This genre is frequently brought into the teaching activities, highlighting its relevance and applicability in the classroom. The purpose of the review has been described as “assessing the appeal and value of a text in such a way that the reader will agree with the reviewer’s assessment” (Rothery & Stenglin, 1996, p. 149). According to Martin & Rose (2008), “reviews typically summarize selected features of a story, such as its key incidents, characters and relationships.” (p. 93). Rothery & Stenglin (1996) propose a specific staging for the review, which begins with the Context of the story, followed by a text Description and finally Judgement. An example of this staging is presented in Figure 1, adapted from Rothery & Stenglin (1996, p.151).

<table>
<thead>
<tr>
<th>Review of – ‘Hating Alison Ashley’</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Context</strong></td>
</tr>
<tr>
<td>gives the cultural context of the work together with a brief synopsis</td>
</tr>
<tr>
<td>'Hating Alison Ashley' is a very funny book written by the Australian Robin Klein who has already achieved popularity with young readers as the author of 'Games' and 'Boss of the Pool'. The novel is set in the present day in an imaginary Australian suburb and is the story of Erica Yurken, a sixth-grader who believes she will one day be a famous movie star. Erica, commonly known as Yuk, thinks she is better than everyone else until a new girl arrives at school and unknowingly makes her feel very second-rate.</td>
</tr>
</tbody>
</table>
Main characters are introduced

The main characters are Erica and her family, Alison Ashley and a weird and wonderful group of students from Barringa East Primary like Barry Hollis, the school bully and the terrifying Miss Belmont, who had 'television-ad-teeth'. Alison is everything Erica wants to be, beautiful, intelligent, rich, admired by all the teachers and the owner of the world's most glamorous dressing gown. Erica is madly jealous of Alison and a lot of the fun in the book arises from the fantastic stories Erica makes up when trying to compete with Alison.

Key incidents are summarised

One such amusing incident occurred when Alison arrived unexpectedly at Erica's house and Erica's mum invited her to stay for tea. Erica is ashamed of her house, her family and her mother's boyfriend, Lennie, and invents lies about them all to try and impress Alison. She claims that her brother, Harley, is a monk but when he wanders out into the backyard wearing nothing but brief red underpants covered in black ants, it is painfully obvious to Alison that poor Erica has been lying again.

Judgement

I enjoyed this book very much and would recommend it to readers of all ages. It was very funny, but also a little sad in parts and the characters, although exaggerated, were like people we have all met. The subject matter of growing up and making friends and discovering who we are is one which particularly interests young adolescents. The language and length of the book also make it very suitable for this age group.

Some of the linguistic patterns that are common in this kind of genre are described by Rothery and Stenglin (1997, p. 152). The present simple in reviews is used to describe qualities of participants, whether they be people, characters, or things, in the Context stage and to introduce characters in the Description stage. The simple past is used to summarize key incidents, and both the simple present and simple past are used in the Judgment stage. The organization of the paragraphs is set to give general to specific information. There are topic sentences that begin with language indicating the writer is writing about a text. For example, there are opening sentences that begin with nominal or naming groups, such as "Erica and her family..." as in "Erica and her family were characters of the book that is being reviewed."
In the provided review of "Hating Alison Ashley," the Context stage uses the present simple to describe the book's premise: "The novel is set in the present day in an imaginary Australian suburb." The Description stage also employs the present simple to introduce characters: "The main characters are Erica and her family, Alison Ashley and a weird and wonderful group of students from Barringa East Primary." The key incidents are summarized in the simple past: "One such amusing incident occurred when Alison arrived unexpectedly at Erica's house." Lastly, the Judgment stage combines both tenses: "I enjoyed this book very much and would recommend it to readers of all ages. It was very funny, but also a little sad in parts and the characters, although exaggerated, were like people we have all met." This structure clearly delineates the different purposes and timescales being discussed within the review (Rothery & Stenglin, 1997, p. 152).

Integrating the previous theoretical foundations into this action research can support students in developing more sophisticated writing skills, promoting a deeper understanding of both the target language and their native language through translanguaging practices. This approach underscores the interconnectedness of language skills and the importance of innovative educational strategies in fostering effective language learning.
3. Methodological Framework

This chapter describes the action research process and its methodological decisions. This action research is based on Kemmis and McTaggart’s (1988) model, and it is organized around the stages of planning, acting, observing, and reflecting. For this research, the planning is embedded within the unit “Human Ingenuity” from the IB program, designed to explore how human creativity and innovation affect the world. During each phase, students’ responses to the interventions were closely monitored, relevant information was collected, and the results were reflected upon to adjust and improve strategies. Fourteen students were part of the study, as they were the only ones present for both the pre-test and post-test. These students took a pre-test and a post-test after the interventions planned by the teacher, and they also answered a survey.

3.1. Action Research Cycle

This action research is driven by the prevailing need to help students improve their writing skills while preparing for the external written assessment of English. The following sections will explore the details of the action research cycle, which consists of four fundamental stages: planning, action, observation, and reflection. According to Burns (2018), these stages are designed to identify an area of practice that poses a challenge, issue, or question, and devise strategies to address or enhance the situation. This includes gathering information systematically about the focus area, analyzing and reflecting on what the collected data reveal about the situation, and finally, taking the necessary actions to alter or improve the situation (Burns, 2018, p. 115). The research will provide meticulously planned lessons and pedagogical strategies designed to empower students and enable them to excel in writing movie reviews in both Spanish and English.

3.1.1 Planning

In the planning stage of action research, as Desouky (2020) suggested, the researcher identifies the problem and delineates the data collection process. Hence, the initial phase of planning this action research involved observing students' performance during writing activities and gathering existing data, such as grades from assessments of writing tasks by observing students' performance, various areas requiring further development in their writing abilities were identified across different domains.
A notable challenge observed was students' struggle to meet genre expectations in English writing, primarily attributed to their unfamiliarity with the required genres in Spanish. Consequently, students needed to learn these genres while composing in English. The purpose of this action research was to address these challenges and improve students' writing skills in English through a translanguaging-based activity.

Moreover, students needed help in employing lexico-grammatical aspects effectively. For instance, they struggled with using lexical components in constructing simple sentences, often resulting in errors such as writing "are another people" instead of the correct form, "there are other people." Additionally, they required assistance utilizing more complex grammatical structures, including verb conjugation in past participle forms such as conditionals or present and past perfect tenses. To address the previously mentioned difficulties, the interventions were planned to occur within the English unit of Human Ingenuity, conducted at the end of the academic year. This unit, focused on exploring how human creativity and innovation shape the world, presents a promising context for interventions (Baccalaureate, 2018, p. 19). However, clarifying why movie reviews are relevant in this context is essential.

In addition to meeting the requirements of the IB program, which grants the autonomy to select texts suitable for fostering students' reading and writing skills, movie reviews and blog entries are frequently utilized within this unit. Consequently, students will be introduced to the art of crafting a review, which can encompass analyses or responses to various forms of media, including literary and non-literary texts, songs, short movies, or movies. Clarifying the relevance of movie reviews within the broader context of developing critical thinking and communication skills would enhance the understanding of their significance within this action research framework.

3.1.2 Acting

Edge (n.d) explains that the importance of the acting phase in the action research cycle lies in its beginnings in the workplace context of our professional lives. In this regard, the researcher in charge of this study noticed that students had difficulty writing texts following a particular structure as they struggled to remember the conventions of different texts. A translanguaging-based activity was applied to help students remember and better understand the conventions of email, blog entry, and interview texts. This was not a task for the students to tackle alone, but a collaborative effort. Students had to create flashcards naming and describing the different conventions or parts of each
mentioned text in Spanish and English. They had time to create these flashcards, and while it was an individual task, it was not a standardized test where students had to remain silent. Instead, this activity allowed them to engage in a dialogue about the characteristics of the texts, share their knowledge, and decorate the flashcards according to their preferences. This collaborative approach significantly improved the students' performance and confidence for the formal, individual writing task assessment. Therefore, the researcher decided to conduct action research aimed at helping students improve their writing skills through a translanguaging-based activity.

In the acting phase, Burns (2018) argues the importance of adopting a forward-thinking and analytically informed approach that acknowledges limitations and explores the possibility of enhancing action effectiveness. Thus, after applying this brief translanguaging-based activities some benefits emerged. The students were able to use their linguistic knowledge in Spanish and English to communicate their ideas more effectively and accurately. Furthermore, by leveraging both languages' words and structures, students could enrich their vocabulary and follow text conventions, expressing themselves in more varied and richer ways. This progress, while not without its challenges, was a testament to the potential of the translanguaging-based activity in improving students' writing skills.

The following lesson/action plan was carefully crafted as part of the action research, focusing on enhancing students' writing skills in English through the planned use of Spanish in the English class. Through a series of strategically structured lessons, the plan sought to foster improved proficiency in writing, mainly focusing on students' ability to apply lexical components and adhere to the conventions of a movie review. The lessons incorporate innovative pedagogical activities based on the translanguaging activity "Reading as Writers, Using Mentor Texts" to engage students in meaningful language-learning experiences. By encouraging active participation, peer feedback, and reflection, this plan aims to empower students with the skills and confidence necessary to excel in their writing endeavors, specifically within the context of movie reviews. The lessons are structured to align with the objectives set forth by the IB Diploma program, ensuring that students meet the necessary learning outcomes related to clear and effective communication, appropriate language usage, fluency, accurate expression, organization of ideas, and critical analysis of movie review texts. The extended lesson plan is introduced in Table 1. This plan includes dates, actions taken, and activities proposed for the English subject for this 11th grade. This teaching plan uses the activity
proposed by the translanguaging guide called "Reading as Writers, Using Mentor Texts" as a base. It is complemented by specific knowledge about the language offered by SFL.

Table 1. Teaching Plan per Class.

<table>
<thead>
<tr>
<th>Unit</th>
<th>Human Ingenuity</th>
</tr>
</thead>
<tbody>
<tr>
<td>Topic</td>
<td>Entertainment</td>
</tr>
<tr>
<td><strong>General Learning outcomes</strong></td>
<td>The following objectives represent the adapted assessment aims established by the IB Diploma program to align with the specific requirements of the translanguaging-based activity conducted as part of this study. Consequently, the objectives for this research endeavor are as follows:</td>
</tr>
</tbody>
</table>

- **Demonstrate Clear and Effective Communication:** Students will demonstrate the ability to communicate their thoughts clearly and effectively when writing movie reviews in English, ensuring that their ideas are coherent and engaging.

- **Utilize Appropriate Language in Movie Reviews:** Students will understand and apply language appropriate for crafting movie reviews, considering the specific vocabulary required for this genre in both Spanish and English.

- **Express Ideas Fluently and Accurately:** Students will express their thoughts fluently and accurately in movie reviews, employing language structures and expressions that are suitable for conveying their opinions and evaluations effectively.

- **Organize and Present Movie Review Ideas:** Students will identify, organize, and present their ideas on various aspects of a movie, including plot, characters, and cinematography, within the structure of a movie review.

- **Analyze and Reflect on Movie Review Texts:** Students will develop the ability to analyze and reflect upon a variety of written, audio, visual, and audio-visual texts, particularly movie reviews, to gain a deeper understanding of the genre and its conventions, enabling them to improve their own movie reviews.
Lesson 0: Writing a Movie Review Without Prior Instruction

Students will attempt to write a movie review in English without prior knowledge of the genre or its conventions, allowing the teacher to measure their initial understanding of the task and identify areas for improvement.

Lesson 1: Introduction to Movie Reviews as a Genre and Movie-related Vocabulary in Spanish

Upon completing this lesson, students will gain familiarity with the movie review genre and acquire a solid foundation in movie-related vocabulary terms in both Spanish and English. This knowledge will enable them to effectively describe movies and prepare to write basic movie reviews in their native and foreign languages.

Lesson 2: Analyzing Evaluative Language in a Movie Review

By the end of this lesson, students will be able to proficiently identify and analyze evaluative language, including superlatives, comparatives, synonyms, and antonyms, within a movie review in both Spanish and English, enabling them to understand the author’s intentions and effectively express opinions using evaluative language in written and spoken communication.

Lesson 3: Reviewing and Rewriting Classmate’s Movie Reviews

By the end of this lesson, students will be able to apply their understanding of the structural stages of a movie review and evaluative language to effectively review and improve a classmate’s movie review, demonstrating the ability to provide constructive feedback and enhance the quality of written reviews.

Content(s)

- Movie review as a genre
- The field of movies
- Evaluative words and expressions
The teaching strategies used in this lesson are based on translanguaging aimed at enhancing writing skills in a foreign language.

- “Reading as Writers, Using Mentor Texts”: This approach, grounded in translanguaging, provides students with mentor texts as examples when they are composing new texts.
- Use of Authentic Materials: To make the lessons more engaging and real-world-oriented, we incorporate authentic movie reviews, trailers, and external sources. This helps students connect with the material and see its practical relevance.
- Peer Feedback: Lesson 3 includes peer review and feedback activities, which are valuable for promoting collaborative learning. They encourage students to critically evaluate each other’s work, enhancing the learning experience.
- Homework Assignments: Assigning homework that extends the learning from the classroom to independent research and writing reinforces the lesson objectives. It allows students to practice and apply what they have learned.
- Reflection: Throughout the lessons, there are periods for reflection. These moments encourage students to think critically about their learning and progress, fostering a deeper understanding of the material.

<table>
<thead>
<tr>
<th>Lesson planning</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Lesson 0:</strong> October 25&lt;sup&gt;th&lt;/sup&gt;</td>
</tr>
<tr>
<td><strong>Number of pedagogic hours:</strong> 2</td>
</tr>
<tr>
<td><strong>Learning outcome:</strong></td>
</tr>
</tbody>
</table>

- Writing a Movie Review Without Prior Instruction
- The teacher briefly introduces the lesson on movie review writing in Spanish and English.
- The teacher explains the aim of the upcoming interventions, which is to help students learn how to write movie reviews effectively.
Students will attempt to write a movie review in English without prior knowledge of the genre or its conventions, allowing them to measure their initial understanding of the task and identify areas for improvement.

The teacher emphasizes the importance of movie reviews to express opinions and critically analyze movies.

### Preparing to Write (5 minutes)
- The teacher shows a trailer for the movie “Lady Bird” (directed by the same director as the movie students will read a review about): https://www.youtube.com/watch?v=cNi_HC839Wo and briefly discusses key elements of the movie, such as the plot, characters, and themes, as observed in the trailer.

### Writing a Spanish Movie Review (75 minutes)
- Without any templates or guidelines, students write their movie reviews in Spanish based on their understanding of the movie from the trailer and the components discussed.
- The teacher encourages students to use any language resources they feel comfortable with, including their native language, to express their ideas.
- The teacher monitors and facilitates group discussions as students work on their reviews.

### Sharing and Reflection (5 minutes)
- The teacher emphasizes that this activity is meant for self-assessment and lets students know they will have the chance to refine their movie review skills in subsequent lessons.
- Using the trailer of “Lady Bird” will provide a visual and thematic foundation for students’ first movie review in Spanish, allowing them to apply their knowledge of movie review components to a specific movie.

<table>
<thead>
<tr>
<th>Lesson 1</th>
<th>Introduction to Movie Reviews as a Genre and Movie-Related Vocabulary in Spanish</th>
</tr>
</thead>
<tbody>
<tr>
<td>November 3rd</td>
<td>Introduction to the Lesson (5 minutes)</td>
</tr>
<tr>
<td>Number of pedagogic hours: 2</td>
<td>• The teacher explains the purpose of the lesson: to introduce students to the concept of a movie review as a genre in their native language, Spanish.</td>
</tr>
</tbody>
</table>
Upon completing this lesson, students will be able to confidently identify and use a range of movie-related vocabulary terms in Spanish and English, enabling them to describe movies and write basic movie reviews in their native and foreign languages.

- The teacher highlights the relevance of movie reviews in expressing opinions about movies and their impact on decision-making.

**Understanding the Components of a Movie Review in English and Spanish (30 minutes)**

- The teacher presents an overview of the key stages involved in writing a movie review, including elements such as Context, Description of the text, and Judgment. (Martin & Rose, 2007)
- The teacher presents a PowerPoint presentation to explain the stages of movie reviews as a genre. (see appendix C)
- Students are shown examples of movie reviews in Spanish to illustrate these components. (see appendix D)
- Students, guided by the teacher, identify movie review stages.
- A discussion is encouraged to ensure students comprehend the structure and purpose of each step in a movie review.

**Defining Movie Vocabulary (20 minutes)**

- The teacher provides students with a link to a Spanish-language movie review: https://www.nytimes.com/es/2018/02/14/espanol/cultura/resena-lady-bird-saoirse-ronan.html (see appendix E)
- Students are asked to read the review and identify movie-related vocabulary terms in Spanish.
- After identifying the terms, students are instructed to translate them into English, reinforcing their understanding of the vocabulary.

**Exploring How Movies Are Made (Video) (30 minutes)**

- The teacher presents a short video titled “The Elements of a Great Movie” (https://www.youtube.com/watch?v=7AFTM5pBOwE) that visually demonstrates key aspects of movie production, including pre-production, filming, and post-production. (see the transcript of the video in appendix F)
- The video introduces essential movie-related vocabulary, such as “plot” (trama), “characters” (personajes), “script” (guión), “director” (director), and “filming” (rodaje), among others.
- As students watch the video, they are encouraged to take notes on the movie-making process and the movie-related vocabulary they encounter on the transcript they will be given.

**Discussion and Vocabulary Application (5 minutes)**
- The teacher assigns homework, tasking students with a worksheet about movie vocabulary (see appendix G). This document equips students with the skills to recognize and understand evaluative language in movie reviews while enhancing their ability to express opinions in both Spanish and English. This task will help students prepare for the next class, which will be about evaluative language.

---

<table>
<thead>
<tr>
<th>Lesson 2</th>
<th>November 8th</th>
</tr>
</thead>
<tbody>
<tr>
<td>Number of pedagogic hours: 2</td>
<td>Learning outcome: By the end of this lesson, students will be able to proficiently identify and analyze evaluative language, including superlatives, comparatives,</td>
</tr>
</tbody>
</table>

**Introduction (5 minutes):**
- The teacher introduces the topic by explaining the significance of evaluative language in movie reviews and its role in expressing opinions.
- The teacher outlines the learning objectives for the lesson.

**Evaluative Language Discussion (10 minutes):**
- The teacher defines evaluative language, including superlatives, comparatives, synonyms, antonyms, and language that positively or negatively assesses elements using examples in both Spanish and English.
- The teacher encourages questions and engages students in a brief discussion to ensure comprehension.

**Reading and Identifying Evaluative Language (30 minutes):**
synonyms, and antonyms, within a movie review in both Spanish and English, enabling them to understand the author’s intentions and effectively express opinions using evaluative language in written and spoken communication.

The teacher guides students to read the review sentence by sentence, asking them to identify and highlight evaluative expressions in Spanish and English.

The teacher encourages students to answer questions such as: “What does the author say? How do they say it? How else could they say it?” using English and Spanish.

**Group Discussion (15 minutes):**

- The teacher divides the class into small groups.
- The teacher prompts each group to discuss their findings, focusing on the evaluative language identified and the author’s intent.
- The teacher encourages groups to share their observations and insights with the class.

**Comparing Translations (10 minutes):**

- The teacher asks students to share the vocabulary found in the text.
- The teacher pairs students up and instructs them to translate these expressions into English, paying attention to nuances and variations.
- The teacher facilitates a class discussion to explore different translations and how they convey similar evaluative meanings.

**Writing Practice (15 minutes):**

- The teacher instructs students to write two sentences in both Spanish and English, incorporating evaluative language to express their opinions about a movie they’ve seen.
- The teacher encourages creativity and emphasizes the use of superlatives, comparatives, synonyms, and antonyms.
- The teacher invites students to share their sentences with the class for feedback and discussion.

**Reflection (5 minutes):**

- The teacher leads a brief class discussion on the importance of evaluative language in movie reviews and its role in effective communication.
- The teacher summarizes the lesson’s key points and underscores its practical application in real-life situations.
Homework Assignment (5 minutes):
- The teacher assigns homework. Students must keep working on the worksheet handed out last class. This lesson equips students with the skills to recognize and understand evaluative language in movie reviews while enhancing their ability to express opinions in Spanish and English.

Lesson 3
November 10th
Number of pedagogic hours: 2
Learning outcome: By the end of this lesson, students will be able to apply their understanding of the structural stages of a movie review and evaluative language to effectively review and improve a classmate’s movie review, demonstrating the ability to provide constructive feedback.

Reviewing and Rewriting Classmate’s Movie Reviews

Introduction (5 minutes):
- The teacher reminds students of the previous lesson on evaluative language in movie reviews and its relevance when writing a response text.
- The teacher explains that today’s lesson will focus on reviewing and improving each other’s reviews.

Reviewing Classmate’s Reviews (15 minutes):
- The teacher instructs each student to exchange their first movie review (the one written without any prior instruction) with a classmate.
- Students read the movie review they receive, focusing on clarity, organization, and use of evaluative language.
- Students jot down notes on what they find effective and areas for improvement.

Identifying Review Stages (5 minutes):
- The teacher leads a discussion on the stages of a movie review, as learned in the previous class (Context, Description of the text, Judgment).

Applying Knowledge of Review Stages (20 minutes):
- The teacher guides students in using their understanding of review stages to choose to rewrite a section of their classmate’s review, this time using English only.
- Students are encouraged to provide clear feedback on enhancing the review, ensuring that it adheres to the proper structure.

Peer Feedback and Discussion (5 minutes):
| feedback and enhance the quality of written reviews. | • Students return the reviewed reviews to their original authors.  
• In pairs or small groups, students discuss the feedback they received and how, based on the suggestions, they can improve their reviews.  
• The teacher encourages constructive dialogue and exchange of ideas.  

**Review Rewriting (30 minutes):**  
• Students take the feedback and revise their own reviews, making improvements based on the peer evaluations.  
• They focus on refining the stages of the review, improving evaluative language, and addressing areas of concern identified by their classmates.  

**Presentation and Reflection (5 minutes):**  
• The teacher invites a few students to share their revised reviews and discuss the changes they made.  
• The class reflects on the value of peer feedback in improving their writing skills.  

**Conclusion (5 minutes):**  
• The teacher summarizes the key points of the lesson, highlighting the importance of effective peer review.  

By engaging in this lesson, students not only gain a deeper understanding of the structural stages of a movie review but also develop the ability to provide and incorporate constructive feedback, enhancing their writing skills in the process.  

### 3.1.3. Observing

During the observation phase of this action research, various methodological resources were employed to analyze the impact of the implemented translanguaging-based activity in the English class. Data collection began with a pre-test, which was conducted before the intervention and involved individual writing tasks. Students were directed to compose a movie review without any preliminary preparation, specifically watching the trailer of 'Lady Bird,' a critically acclaimed movie, and subsequently writing a review within a 75-minute time frame. This pre-test served as a baseline assessment of students' writing abilities. After the interventions, a post-test was conducted in which
students watched the movie 'Barbie' and then wrote a movie review within a 75-minute time frame, benefitting from the preparatory lessons.

Both the pre-and post-tests were evaluated using a rubric (see appendix A) adapted from the International Baccalaureate Diploma Programme, which included three criteria. Criterion A assessed students' use of grammar and vocabulary, Criterion B evaluated the relevance of ideas, and Criterion C focused on text structure, specifically the stages of a movie review.

Additionally, a survey (see appendix J) was administered to gain insights into students' perceptions and prior experiences with writing movie reviews. The survey aimed to understand students' feelings about writing movie reviews in English before and after the intervention, their previous experience with reviews, and the effectiveness of bilingual instructions. The survey was designed using Google Forms for easy administration and confidentiality. Participants were assured of anonymity to encourage honest responses, and regular reflections on teaching practices, strategies, and classroom dynamics were conducted throughout the observation phase. Overall, the observation phase systematically collected data to analyze the impact of the translanguaging-based activity accurately, providing a comprehensive understanding of the intervention's effects on students' writing skills.

As mentioned before, during the acting phase, all students in the classroom were engaged in the designed activities, provided that they attended the lessons. However, for the purposes of the assessment of the impact of the actions undertaken, different groups were considered. For the analysis of written texts, only 14 students out of 33 were considered as participants, as these were the students that completed both the pre-test and post-test. This was due to their attendance record rather than to a planned selection of participants. For the collection of students’ perceptions, all students were considered participants, as they all attended the same lessons.

3.1.4 Reflecting

During the reflection phase, a comprehensive analysis of the data collected before and after the intervention was carried out to understand the effectiveness of the translanguaging-based activity. The pre-and post-test results were reviewed in detail using the rubric that focused on three criteria: language proficiency, clarity and relevance of ideas, and adherence to text structure. This detailed analysis helped identify improvements in students' writing skills.
A purposive sampling method was used to select a range of movie reviews demonstrating different proficiency levels and adherence to structural requirements. Each selected review was examined for language proficiency, coherence, cohesion, and overall effectiveness in conveying evaluative judgments. Additionally, students' responses to the survey were meticulously examined, providing qualitative data on students' experiences, comfort levels, and engagement with the translanguaging-based activity. This qualitative data also highlighted the collaborative learning experiences following the intervention.

The reflection phase involved synthesizing the quantitative data from the pre- and post-tests with the qualitative insights from the survey. This comprehensive analysis provided a nuanced understanding of the intervention's impact on student learning and engagement. The insights gained from the reflection phase were used to inform future planning and potential adjustments to teaching strategies, ensuring continuous improvement in educational practices by incorporating feedback and reflections from the initial cycle. Overall, the reflection phase involved a rigorous and thorough analysis of all collected data, utilizing diverse assessment tools and methodologies to evaluate the intervention's impact comprehensively, aiming to enhance understanding and guide future actions for continuous improvement.
4 Results and Discussion

4.1 Pre-test results: analysis of quantitative data

This action research aims to enable the students to acquire efficient writing skills before the external written assessment of English, envisaged by the IB program. A significant improvement in the students' performance in the writing task under examination was achieved by implementing a movie review writing activity that was organized based on translanguaging. This section will present an analysis of the pre-test, post-test, and survey outcomes. Quantitative and qualitative approaches will be taken to assess pre-test and post-test results. Quantitative data will be represented in tables and graphs to present the general effects and specific improvements in various writing components. Qualitative insights from the survey will contextualize the findings in the students' experiences and attitudes. This will ensure an all-round assessment of the impact of the translanguaging activity on students’ writing skills. The analysis will first consider general patterns and then focus on specific results, considering each criterion and students’ performance.

Key findings

- The average pre-test score was 15 points out of 30, indicating a 50% pass rate.
- The highest pre-test score was 24 points, and the lowest was 6 points.
- Most students scored higher in the Message criterion compared to Language and Text criteria.
- There is a significant gap between the highest and the lowest performing students, highlighting the need for targeted, planned interventions.

Quantitative data about the pre-test corresponds to the results obtained by each text written by the fourteen participants when applying the rubric designed by the IB program. This rubric considers three criteria: Language, Message and Text. The first two are assigned a maximum of 12 points, while the third one is assigned up to 6 points. The results are shown in the following graph (figure 2), which presents the scores across the three criteria, along with an overall average score. The vertical axis represents the scores ranging from 0 to 25, while the horizontal axis lists the criteria and the overall average. Each criterion is depicted by a colored bar—red for Language, blue for Message, green for Text, and yellow for the overall Average. The specific scores are labeled on top of each bar: 5.1 for
Language, 6.2 for Message, 3.6 for Text, and an overall average of 15.0, being the Message criterion with the highest score.

Figure 2. Pre-test average score per criterion.

Students' performance on the "Message" criterion may be due to several factors in the classroom throughout the academic year. For example, students know how to follow instructions and, due to their high academic performance as International Baccalaureate students, they quickly become familiar with the classroom context. Students, without having received prior instruction, are able to understand what a review is and try to apply all their knowledge so that their ideas are reflected in their writing. Also, by being allowed to use Spanish if needed, the students paid less attention to language accuracy to express their ideas about the trailer they had just seen (Lady Bird).

4.1.1 Pre-test Quantitative Analysis per Participant

The general performance of participants can be further analyzed considering the distribution of scores in the group. Figure 3 illustrates the students' positions in the pre-test, considering their scores.
In this figure, scores ≥ 18 indicate passing grades (in blue), while scores < 18 (in red) represent failing students.

In general terms, the class obtained an average of 15 points, which is a 50% pass. Considering that the minimum pass rate in Liceo 7 assessment is 60%, only five students passed at this rate of requirement (C1: RP23 - 67%; C2: PG15 - 73%; C4: IR27 - 80%; C11: FR29 - 70%; and FC07).

In other words, Figure 3 allows to identify the highest and lowest performances of the participants in the pre-texts. The highest overall score was obtained by the student IR27 (24 pts.), followed by PG15 (22 pts.) and FR29 (21 pts.). At the other end, JC13 achieved the lowest score (6 pts.). This shows a relatively great gap between the highest and the lowest performing participant, with a difference of 16 points.

The following graph shows the number of students who received each score in the pre-test. The score range from 0 to 30 on the horizontal axis, and the number of students is on the vertical axis. Each yellow bar represents the number of students who received that score. For example, two students...
scored 11 and 12. The maximum frequency occurs at 11 and 12 points, with most students (8) scoring below 15 points.

![Histogram of Pre-test](image)

Figure 4. Histogram Pre-test.

### 4.1.2 Pre-tests results: participants’ performances by criteria of assessment

The pre-test was assessed using a rubric designed by the IB program. The individual results of participants for each criterion are shown in Table 2.

<table>
<thead>
<tr>
<th>Student</th>
<th>Language (out of 12 pts.)</th>
<th>Message (out of 12 pts.)</th>
<th>Text (out of 6 pts.)</th>
<th>Obtained score</th>
<th>Total Score in the test</th>
</tr>
</thead>
<tbody>
<tr>
<td>RP23</td>
<td>6</td>
<td>9</td>
<td>5</td>
<td>20</td>
<td>30</td>
</tr>
<tr>
<td>CP25</td>
<td>4</td>
<td>3</td>
<td>3</td>
<td>10</td>
<td>30</td>
</tr>
<tr>
<td>PG15</td>
<td>10</td>
<td>9</td>
<td>3</td>
<td>22</td>
<td>30</td>
</tr>
<tr>
<td>MF14</td>
<td>3</td>
<td>5</td>
<td>3</td>
<td>11</td>
<td>30</td>
</tr>
<tr>
<td>IR27</td>
<td>9</td>
<td>10</td>
<td>5</td>
<td>24</td>
<td>30</td>
</tr>
<tr>
<td>FO22</td>
<td>3</td>
<td>8</td>
<td>5</td>
<td>16</td>
<td>30</td>
</tr>
<tr>
<td>FR29</td>
<td>6</td>
<td>10</td>
<td>5</td>
<td>21</td>
<td>30</td>
</tr>
<tr>
<td>JC13</td>
<td>2</td>
<td>2</td>
<td>2</td>
<td>6</td>
<td>30</td>
</tr>
<tr>
<td>VS30</td>
<td>4</td>
<td>4</td>
<td>3</td>
<td>11</td>
<td>30</td>
</tr>
<tr>
<td>CC11</td>
<td>3</td>
<td>6</td>
<td>3</td>
<td>12</td>
<td>30</td>
</tr>
<tr>
<td>JA01</td>
<td>3</td>
<td>5</td>
<td>5</td>
<td>13</td>
<td>30</td>
</tr>
</tbody>
</table>
The Text criterion evaluates how well the response fully develops and incorporates conventions of a review without prior instruction. Higher scores indicate effective use and full development of text type conventions, such as showing the genre stages Context, Description and Judgment. Lower scores suggest partial or limited incorporation of these stages and other text conventions, such as partial development of the stages. The scores obtained by students are organized in four levels of performance, as shown in Table 4, to better understand how they performed in relation to this criterion.

<table>
<thead>
<tr>
<th>Score</th>
<th>0-1</th>
<th>2-3</th>
<th>4-5</th>
<th>6</th>
</tr>
</thead>
<tbody>
<tr>
<td>Level</td>
<td>Very Low</td>
<td>Low</td>
<td>Medium</td>
<td>High</td>
</tr>
<tr>
<td>of performance</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Number of students at this level</td>
<td>1</td>
<td>6</td>
<td>7</td>
<td>0</td>
</tr>
</tbody>
</table>

Analysis of students’ performance in the pre-test reveals visible patterns in students’ command of Text conventions. Table 4 shows that most students are positioned between low and medium performance in this criterion. This can be interpreted as their knowledge about the genre structure and their ability to apply that knowledge in their writing is rather insufficient. As shown in the gray column of Table 2, the scores range within the class. One student, MC09, scored the minimum points possible, 0 point. Another student, JC13, who also was the minimum point in criteria 1 and criteria 3, scored a second-lowest 2 points. In contrast, six students, RP23, IR27, FO22, FR29, JA01, and CO21, scored 5 points, none of the students scored the maximum 6 points. The class average was 3.6 points classifying the performance results in this criterion as “low to medium” in Table 3. These results suggest that while some students may know how to apply text conventions, there are many differences in the class, and many students may still need much work in this. This result supports mentor texts instruction’s principles according to relevant literature.
Therefore, even though some students may have high scores in criteria “Language” and “Message”. The diversity in scores strengthens the justification for the continued need to use mentor texts instruction to improve students’ writing skills. Ultimately, more targeted interventions in text structures and conventions proved to be necessary to further strengthen students’ writing strategies and improve performance.

The second-best criterion in the pre-test was Message. This criterion evaluates how well the writer fulfills the expected task, the relevance of the ideas presented in the text, how the ideas are developed, and the clarity in message delivery. Scores range from 0 to 12. Higher scores indicate effective task fulfillment, relevant and fully developed ideas, and clear organization. In terms of the textual features of the text, this implies that the student writer is providing a comprehensive review of the movie, discussing key themes and characters in depth, and presenting their thoughts coherently and in a well-structured manner. For instance, a high-scoring text would analyze the movie's (Lady Bird) approach to redefining traditional relationships between mother and daughters, seamlessly integrating personal reflections and broader societal implications.

In turn, lower scores suggest areas for improvement in task fulfillment, ideas development, and presentation clarity. In a review, this looks like a student failing to adequately address the main themes or characters, providing superficial or off-topic comments, and presenting their thoughts as disorganized or confusing. For example, a low-scoring text might briefly mention a few aspects of the movie without delving into any meaningful analysis, resulting in a lack of depth and clarity in the review.

The results obtained by the students in the pre-test are summarized in the orange column of Table 2 above. The class average was 6.2 points. Using the performance levels from Table 4, 8 students were rated “Very low” or “Low”, 4 students: “Medium,” and 2 students presented “High” performance. In percentages, this equals 57.1 % “Very low or Low”, 28.6 % “Medium”, and 14.3 % “High.”

| Table 4. Levels of Performance per Score in the Message criterion. |
|---------------------------------|---------|--------|--------|--------|
| Score                          | 0-3    | 4-6    | 7-9    | 10-12  |
| Level of performance           | Very Low | Low   | Medium | High  |

45
Finally, the criterion related to the lowest student performance was the one associated with Language. The category evaluates the level of proficiency in the written language, including the variety of vocabulary, grammar structures, and the effectiveness of communication. Scores for this criterion ranged between 0 and 12. Higher scores indicated significant control over the language and a student’s ability to present analysis in a manner that was notable for lack of grammatical and other limitations. A high-scoring student regarding movie reviews could utilize a wide variety of vocabulary, arrange complex sentences correctly, and ensure the lack of grammatical errors while presenting the analysis. If reflecting on the director’s symbolism, a high-scoring student could state the director’s innovative use of color symbolism.

Conversely, a low-scoring student could be repetitive in their language, utilize an inappropriate vocabulary level, make frequent grammatical mistakes, and be unable to clear their analysis. For example, the movie was good because it showed good things. The maximum score for the student in this criterion was 12 points.

The class received an average of 5, manifesting low language use. Participant students generally used the present perfect tense to express terminative actions of the past. Spelling errors were also common. These results are consistent with those presented by Ahmed and Mani (2021), who identified in their research common English errors among learners, such as making errors in tenses, including is instead of was, or struggling to build tense and case aspect structures. in communication that must be improved for students to enhance their written language abilities.

Using the performance levels from Table 4, 10 students were rated “Very low” or “Low”, 3 students: “Medium,” and 1 student presented “High” performance. In percentages, this equals 57.1 % “Very low or Low”, 28.6 % “Medium”, and 14.3 % “High.”

<table>
<thead>
<tr>
<th>Number of students at this level</th>
<th>3</th>
<th>5</th>
<th>4</th>
<th>2</th>
</tr>
</thead>
</table>


The quantitative analysis of the pre-test results reveals significant insights into the students' writing skills, highlighting areas of strength and those needing improvement. The class’s overall performance was low, with an average score of 15 points out of a possible 30, translating to a 50% pass rate. This indicates that many students struggle with key writing aspects, particularly in language use. The analysis suggests that ongoing, focused interventions, such as the translanguaging-based activities implemented in this research, are necessary to address these disparities and improve overall writing skills. Altogether, these pre-test results provide a clear benchmark for identifying specific areas where students require additional support and instruction. They guide the development of targeted teaching strategies to enhance students' performance in preparation for the IB program's external written assessment of English.

4.2 Pre-test qualitative analysis: general trends in writing

Participants’ performances are explored here from a qualitative perspective, considering the general language patterns observed in the reviews written by students. The analysis first considers general patterns and then focuses on features of specific participants, taking into account each criterion and students' performance. The general patterns described are exemplified with two specific instances of texts.

Evaluating the texts according to the Language criterion from the rubric reveals a command of written language that demonstrates areas for improvement. While the reviews are generally clear, the texts contain several spelling mistakes, suggesting that more careful proofreading could enhance clarity and accuracy. Errors in word choice and spelling, like the revision of "thinkx" to "think." can detract from the overall polish of the writing. While the students attempt to use complex structures, occasional errors are present. The use of more sophisticated syntax and structure is only sometimes successfully executed, sometimes hindering the clarity of communication, as seen in convoluted sentence constructions that could be simplified for better reader understanding.

When assessing the texts based on the Message criterion, the excerpts exhibit varying degrees of success in fulfilling the task by discussing personal experiences and reviewing a movie. While the ideas are relevant and often developed, there are instances where further elaboration could strengthen the message. This presents a clear opportunity for improvement. For example, personal reflections
could delve deeper into specific decisions and their outcomes, providing concrete examples to illustrate the abstract concepts discussed. The transitions between different ideas could be smoother to enhance the review. At times, the shift from one idea to another feels abrupt, potentially disrupting the reader's engagement and the overall coherence of the message. In some parts, more specific examples from the movie could be used to support claims about characters and thematic elements. This would provide a richer analysis and help the reader gain a clearer understanding of the movie's impact and the author's viewpoints.

The evaluation of the texts based on the Text Type criterion from the rubric focuses on how well the assigned text type—movie review—is developed and conforms to its stages. It's crucial to emphasize the importance of adhering to genre-specific conventions, as this enhances the quality of the writing. While some texts generally adhere to the conventions of a movie review, more detailed development would have helped in certain areas. For instance, the movie review could benefit from a more in-depth analysis of cinematic techniques or a deeper exploration of the director's stylistic choices to enhance its critical perspective. Similarly, the personal reflection could include more specific examples or incidents to illustrate the points made, providing a fuller exploration of the personal impact of the experiences discussed. Students could have enhanced their adherence to genre-specific conventions by incorporating more distinctive elements that are expected in high-quality reviews. For example, the personal reflection could include more comparative insights between expected and actual experiences, and the movie review could incorporate more evaluative language to assess the strengths and weaknesses of the movie more explicitly.

4.2.1 Qualitative analysis of the pre-test: two cases of texts written by participants

The following analysis examines two cases of pre-test movie reviews written by students without prior instruction. The analysis will be conducted from the perspective of three criteria: Language, Message, and Text Type. Each case will highlight specific strengths and areas for improvement, providing a comprehensive view of the students' initial performance.

Image 2 is the pre-test of student JC13, who obtained the lowest score in the Language criterion. This is because, although the students were allowed to use Spanish if they needed to remember a word, the use of the first language in this text can be deemed as excessive. While the bilingual approach is not inherently a problem, in this context, it affects the overall clarity and
effectiveness of communication, particularly if the reader is expected to understand one language more fluently than the other (English). The text would benefit from more consistent language use, more evident sentence structures, correct spelling, and improved grammar to enhance the writer's command of the language. In the rubric (see Appendix A), this student's results fall between the rating of 1-3, indicating a limited command of language. Vocabulary is sometimes appropriate to the task, and some grammatical structures, such as different tenses are used. Although the use of Spanish is not a problem, there are spelling errors, such as "dirijida" instead of "dirigida."

Image 1. JC13 Pre-test.

Additionally, the sentence structures are basic and lack complexity. For example, in the sentence: "In this movie 'Lady Bird' dirigido por la directora Greta Gerwing", the student should not have used the preposition “in” since she was going to state who directed the movie. Cohesion could be better, as ideas do not flow logically, and some sentences seem disconnected. For instance: "how can the people debe live their life" is not clearly connected to the previous sentence. Precision and clarity are also problematic; there are instances where the use of language could be more precise and clearer, such as in the sentence "y parte de nosotros también busca aprobación," which does not relate to the previous sentence and does not communicate the expected meaning. Although the intention to use appropriate vocabulary is evident, these problems suggest that language proficiency is limited, and the text would benefit from greater consistency in language use, more apparent sentence structures, correct spelling, and better grammar.

Image 1 also shows JC13 obtained the lowest score in the Message criterion. Upon reviewing the student's test response regarding the movie "Lady Bird" and its exploration of societal stereotypes,
the rubric criteria (Criterion B) provided for evaluation demand an assessment of several key aspects: task fulfillment, relevance of ideas, idea development, and clarity and structure of the presentation. The student's response briefly touches upon the task by mentioning "Lady Bird's" address of societal stereotypes and their influence on individual lives. They note the movie's stance on challenging societal norms regarding behavior, decisions, and lifestyles. However, the response needs to elaborate more on these ideas, as they are presented without further explanation or examples from the movie that would illustrate these points. For instance, the student mentions that the movie "broke with esos stereotypes" yet does not cite specific scenes or character developments to support this claim. The response also needs more cohesion and clarity, with the argument appearing disjointed. This is evident in the text where the student abruptly transitions from English to Spanish, "This movie broke with esos stereotypes," reflecting a disorganized writing process. Additionally, the student's handwriting contributes to the difficulty in understanding the full context of their argument, as some words are challenging to decipher. Such organizational issues hinder the clarity of the message, exemplifying the criteria of ideas not following a logical structure.

JC13's review of "Lady Bird" (Image 2) received 0 out of 6 points in criterion Text, which, according to the rubric, indicates that the work did not demonstrate the conventions of the assigned text type. From the provided text, it is apparent that the response lacks adherence to the expected conventions of a movie review. The student's attempt appears to be a mix of a personal opinion and a synopsis. These issues hinder the effective development of the response and indicate a lack of full understanding and application of the movie review text type. The coherence and clarity expected of a well-developed review are not present, leading to a score of 0.

A second case that is considered corresponds to student IR27. This participant can be considered as showing a great performance, with an average of 24 overall (in the three criteria). The text written by this participant scored 10 points in the Language criterion. The review is relevant, focusing on the movie's treatment of the teenage experience, which is central to the movie's theme. The student provides a personal perspective, noting how they initially identified with the main character but later felt a sense of fatigue, interpreting this as an intentional device to portray the authenticity of girlhood—a sophisticated take on character development. Furthermore, the ideas are fully developed; the student elaborates on the dynamics of the mother-daughter relationship and the movie's portrayal of a relatable hate-love relationship, which many viewers could identify with, showcasing a detailed understanding of the characters' complexities. The response is also structured coherently, starting with an introduction of why they chose to watch the movie, moving into their
reaction to the content, and concluding with what they found most impactful. The logical progression of these points, coupled with personal reflections and a clear writing style, supports the effective delivery of their message.

IR27 (Image 2) received a score of 5 out of 6 on their movie review in the Text criterion, written without prior instruction, effectively incorporating the stages of the genre and developing the information from general to specific information, they mentioned that the movie was directed by Greta Gerwig and produced by A24, they refer to the movie’s notable presence on social media platforms like Twitter and TikTok, thus understanding the movie's cultural relevance. Next, the review reflects a personal connection with the main character, discussing initial identification and subsequent feelings.
of saturation, interpreting these as reflective of the movie's intent to portray authentic teenage experiences. The student delves into thematic elements, especially the complex mother-daughter relationship described as a hate-love dynamic, showing a nuanced understanding of character interactions. Finally, the student evaluates the movie, appreciating its portrayal of real teenage struggles and the effectiveness of its representation, highlighting its resonance with teenage viewers' desire for authenticity. Despite not receiving instruction on writing movie reviews, the student's minor spelling and grammatical errors and potential lack of depth in some analytical areas suggest why the perfect score was not achieved. These aspects point to areas for improvement while underscoring the student's natural aptitude for critically engaging with movie content.

The pre-test analysis highlights varying proficiency levels among students. JC13 struggled with language clarity and organization, while IR27 demonstrated stronger command. Tailored support is crucial for addressing individual needs and refining teaching strategies for language proficiency and critical analysis. When the pre-test for the research was conducted, several areas were noted where the class could improve, considering the students' diverse English proficiency levels. For example, improving coherence and text structure appeared necessary as some students struggled to logically
organize their ideas, especially in their second language. Also, linguistic accuracy and vocabulary development were identified as vital areas for enhancement. By reflecting on these observations, it became clear that focusing on these aspects would not only improve the students' writing abilities but also enable them to communicate their ideas more effectively and align more closely with the academic goals of the class.

4.3 Post-test results: analysis of quantitative data

The post-test quantitative analysis will begin by examining the overall patterns in the results and then delve into specific outcomes, evaluating each criterion and the performance of individual students. The quantitative data from the post-test corresponds to the results obtained for each text when applying the IB program's rubric. In general terms, the class averaged 23.3 points, achieving a 78% pass rate, indicating a medium to high level of achievement. In general, the results indicate that the highest scoring criterion was "Message" with 9.5, followed by "Language" at 8.6. The "Text" criterion had the lowest score of 5.1. These general trends are illustrated in Figure 8.

Key Findings

- The students' overall performance in the post-test was commendable, with an average score of 23 points out of 30, reflecting a pass rate of 78%.
- The highest post-test score was 30 points, and the lowest was 16.
- Substantial improvement was observed in the Language criterion, with the class average increasing from 5.1 to 8.6 points.
- The Text criterion, a crucial aspect of language proficiency, showed a notable improvement, with the class average climbing from 3.6 to 5.1 points, a favorable indication of students' ability to adhere to text conventions.
The vertical axis represents the scores ranging from 0 to 25, while the horizontal axis lists the criteria and the overall average. Each criterion is depicted by a colored bar—red for Language, blue for Message, green for Text, and yellow for the overall Average. The specific scores are labeled on top of each bar: 8.6 for Language, 9.5 for Message, 5.1 for Text, and an overall average of 23.3.

The criterion with the most significant change between the pre-test and the post-test is "Language." The score for Language increased from 5.1 on the pre-test to 8.6 on the post-test, a change of 3.5 points. This may be due to different reasons and the various activities planned and applied during the intervention. One of the reasons could be that after applying the pre-test, the students were exposed to focused instruction through using mentor text as a strategy based on translanguaging and using their native language to improve their writing skills. This may also be because students had the opportunity to enhance their work individually and by evaluating and improving what they wrote in pairs. Exposure to the movie-related language was also an action that was carried out through work handouts.
and worksheets. Finally, the use of mentor texts allowed the students to review various types of reviews, which increased their motivation and confidence in what they were doing since, unlike the pre-test development, the students had been prepared to develop the activity this time.

4.3.1 Post-test Quantitative Analysis per Participant

Figure 6 displays the positions of each student in the post-test. In this figure, scores ≥ 18 correspond to passing grades (in blue), while scores < 18 correspond to failing grades, applying the 60% requirement of Liceo 7. Table 6 shows that the maximum score on the post-test was achieved by FO22, who scored 30 points. On the other hand, the minimum score was obtained by student MC09, who scored 16 points.

![Figure 6. Relative positions according to scores obtained in the post-test.](image)

4.3.2 Post-test quantitative results: participants’ performances by criteria of assessment

Once again, the three criteria (Language, Message, and Text) were evaluated under the same conditions as the pre-test. The results for each criterion, including the score obtained and the total score for each student, are summarized in Table 5.
In the post-test, which assessed students' ability to write a movie review after various interventions (including pair revision, the use of Spanish, and multimedia resources), the results for the Language criterion showed significant improvement compared to the pre-test. In table 6, the light blue column reveals that the lowest score was 5 points (by student CO21), while the highest score of 12 points was achieved by three students (PG15, FO22, and FR29). These scores surpass those of the pre-test, where the minimum was 2 points and the maximum was 10 points.

The class average for the Language criterion in the post-test was 8.6 points, indicating a "medium" level of achievement. This is a marked improvement from the "low" level observed in the pre-test.

These improvements can be supported by the findings of Veramuthu and Shah (2020), who investigated the impact of collaborative writing on junior high school students learning English as a Second Language (ESL). Their study demonstrated that collaborative writing significantly enhances writing skills. Students who engaged in collaborative tasks during the post-test, such as brainstorming, organizing, writing, revising, and editing, showed substantial improvement in their writing.
abilities. This aligns with the post-test results, where collaborative interventions, such as pair revision, contributed to better performance in the Language criterion.

Veramuthu and Shah's study highlighted that collaborative writing boosts learning effectiveness and benefits students by allowing them to compare and refine their work with peers. This approach improves grammatical and syntactic accuracy and enriches vocabulary and overall writing quality. The positive outcomes observed in the post-test results suggest that this study's collaborative interventions effectively enhanced students' written language proficiency.

Overall, by incorporating collaborative writing, students were able to achieve a higher level of language proficiency, as evidenced by their improved scores. This highlights the value of these interventions, supporting the notion that targeted, interactive, and collaborative teaching methods are essential for developing writing skills in a second language.

When it comes to the “Message” criterion. The post-test results show significant improvement in the students' ability to convey the message in their movie reviews. The beige column in Table 6 indicates that five students (PG15, FR29, CC11, CO21, and MC09) obtained the lowest scores, while seven students (RP23, CP25, MF14, IR27, FO22, VS30, and FC07) achieved the maximum score for this criterion.

The class average for this criterion was 9.5, 3.3 points higher than the pre-test average which suggest that the students' performance in conveying their message improved significantly.

The findings from the post-test are supported by literature on the effectiveness of translanguaging in teaching English to Spanish-speaking students. Ortega (2019) highlights the importance of maintaining native language proficiency and its positive impact on learning a second language. Her study suggests that students with strong reading skills in their native language also tend to excel in their second language, emphasizing the value of using native language resources in teaching. These interventions provided students with the tools to better organize their ideas, utilize a richer vocabulary, and express their thoughts more clearly. The improvement in the Message criterion from the pre-test to the post-test indicates that such pedagogical approaches can effectively support writing development in a bilingual educational context.
Regarding the “Text” criterion, the light gray column in Table 6 shows that two students (JC13 and MC09) obtained the lowest score, 3 points. On the other hand, eight students, RP23, CP25, MF14, IR27, FO22, JA01, CO21, and FC07, achieved the highest score, 6 points, the maximum score for the criterion.

The class average was 5.1 points, indicating that the class achieved a "high" level of achievement in this criterion.

These results from the post-test show significant improvement in students' ability to deliver messages effectively in their movie reviews. This improvement can be attributed to the trans languaging-based activities that were incorporated into the instruction. According to Espinosa et al. (2016), writing is a complex act that involves applying knowledge about register, conventions, and style. Translanguaging, mainly through the use of mentor texts, provides a robust framework for developing these skills.

Smith (1983) emphasizes that students learn to write effectively by understanding what they are learning, which is best achieved through exposure to well-crafted texts. The "Reading as Writers, Using Mentor Texts" activity within the translanguaging framework supports this by providing students with model texts to analyze and emulate.

By using mentor texts that exemplify these structured forms, students could better understand and apply the conventions of the movie review genre.

The success of the translanguaging approach in this study aligns with the broader literature on genre-based pedagogy. Using mentor texts and integrating linguistic theories like SFL provide students with the tools needed to navigate and excel in diverse linguistic and academic contexts. This study's findings highlight the importance of ongoing, targeted interventions that leverage these pedagogical strategies to enhance students' writing skills, particularly in preparation for external assessments such as those in the IB program.

The post-test quantitative analysis reveals a marked improvement in students' performance following the interventions. Overall, the class achieved an average score of 23 points, translating to a
78% pass rate, indicating a medium to high level of achievement. The data highlights several key trends: significant improvement in the Language criterion, substantial gains in the Message criterion, and high-level achievement in the Text criterion. These results show the effectiveness of the collaborative and translinguaging-based interventions, which have enhanced students' writing skills.

In conclusion, the post-test results demonstrate that targeted, interactive, and collaborative teaching methods are essential for developing writing skills in a second language. These findings highlight the value of ongoing, structured interventions and suggest that such approaches can effectively support students in meeting the rigorous demands of the IB program.

4.3 Qualitative analysis of the pre-test: two cases of texts written by participants

The analysis will first consider general patterns and then focus on specific results, considering each criterion and individual students' performance. Qualitative data about the pre-test corresponds to the insights obtained from each text when applying the rubric designed by the IB program.

The texts samples of post-test evaluations conducted after the interventions enhanced students' writing skills, particularly in a movie review. While there remains room for further improvement, the students demonstrate significant achievements in their abilities to engage with complex cinematic themes and articulate their thoughts clearly.

Notably, reviews of the movie Barbie showcase a well-rounded understanding of film narrative and character analysis, as evidenced by the nuanced discussion of the film's approach to redefining traditional gender roles and the transformation of Barbie into a figure of empowerment. These accomplishments highlight not only the students' grasp of the subject matter but also their capacity to convey their insights in a structured and coherent manner. This focus on the positive outcomes acknowledges the strides made in their learning journey while also laying a foundation for future growth areas.

The texts demonstrate linguistic control, conveying complex ideas within a movie review format. The vocabulary is appropriately tailored to discussing cinematic elements, reflecting an understanding of movie review terminology. Phrases including "transform the film into a comedy,"
"the superficial vision of women," and "celebrating the Barbie's power" showcase effective use of language to convey nuanced perspectives. The review structure, weaving personal reflections into a broader cinematic critique, reflects a sophisticated language use approach. The integration of direct references to the film's characters and thematic undertones further exemplifies a strong command of review techniques, enhancing the clarity and depth of the review.

The texts skillfully address the complexities involved in the production and reception of *Barbie*, focusing on themes such as societal perceptions and feminism. The review segments are rich with personal insights and broader contextual analysis, making the discussion relatable and insightful. The discussion of Greta Gerwig's directorial approach and Margot Robbie's performance not only contextualizes the movie within contemporary cinematic practices but also highlights the transformative potential of mainstream film. The reviews successfully link personal reflections to a broader audience, engaging with themes that resonate widely, such as identity and societal expectations.

The texts adhere well to the conventions of a movie review, which include Context, Description, and Judgment. They discuss main characters, settings, and thematic elements and offer a critique that aligns well with standard practices in movie reviews. Including directorial intent and the movie's reception showcases an understanding of the critical components necessary for a comprehensive movie review.

FO22 earned a perfect score of 6 out of 6 in the Text criterion for their movie review by expertly adhering to the conventions of the genre and comprehensively developing each section of the review.

The student's writing demonstrates a strong grasp of the film review genre, effectively introducing "Barbie" with clear and relevant information. The phrase "Barbie is a film released on July 21, 2023, starring Margot Robbie, Ryan Gosling, Michael Cera, Simu Liu and Will Ferrell, among other actors," accurately sets the stage for the review by providing essential details about the film's release date and main cast.
Initially, FO22 provides context by introducing "Barbie" with pertinent details such as the release date, the notable cast including Margot Robbie and Ryan Gosling, and the director, Greta Gerwig, noting her previous acclaimed works like "Lady Bird" and "Little Women." This sets a solid foundation and frames expectations for the movie. The student's language use is appropriate and often engaging. For example, describing "Barbie Land" as "a dream place that ranges from the closed street where the 'Barbie's Dream House' are located, to the matching outfits worn by Ken" vividly paints a picture of the film's whimsical setting. This shows an ability to convey the unique atmosphere of the film effectively. In the description phase, FO22 vividly details the setting of “Barbie Land”, describing it as a place "full of joy" and highlighting visual elements like "pastel colors" and "matching outfits," which not only paints a vibrant picture of the movie’s aesthetic but also subtly introduces key themes such as the challenge to stereotypes and the dichotomy between “Barbie Land” and the real world.

Image 4. FO22 post test.
Content-wise, the review covers essential aspects of the film and its direction by Greta Gerwig. The student highlights Gerwig's previous achievements, mentioning "Lady Bird" and "Little Women," which helps to establish her credibility and set expectations for her latest work. This inclusion demonstrates the student's understanding of the director's significance and how it adds context to the film being reviewed.

The review concludes with a judgment that praises the movie's nuanced handling of themes like gender roles, autonomy, and sisterhood, noting how these themes are integrated into the review seamlessly without feeling contrived. FO22 also commends the movie's musical composition and its empowering message of "women in power," aligning it with contemporary societal discussions. The organization of the review is generally strong, with a clear introduction, description, and judgment that logically develops the film's themes and plot. The student adeptly outlines the beginning of the film, stating, "The film begins in “Barbie Land,' a place full of joy and fun." This provides readers with an engaging entry point into the film's narrative.

Furthermore, the student's use of paragraphs is a notable feature of their review. It effectively separates different points, making the review more digestible and easier to follow. Their descriptive language, such as when they explain key moments and themes like "Thoughts about death suddenly creep into Barbie's mind," captures the reader's interest and effectively conveys the film's deeper undertones. This structured approach, which effectively combines an introduction to the movie, a detailed description of its elements, and a thoughtful critique, aligns perfectly with the high standards expected of a movie review, justifying the full score in the Text criterion.
generating a big problem and stir in Barbie land. 

The strange Barbie (played by Kate Atkinson) has
a new hair and her strange way of dressing, makes Barbie and her some news. There is a fissure between the Barbie World and the Real World, and the character of Morgan Robbie (in this context Barbie the protagonist Barbie), she must need to thus one, to be able to fix the problem.

This film is quite praised within the cinematographic field because it draws attention to the use of pastel colors (specifically color pink). The musical composition which includes great artist such as Dua Lipa, Billie Eilish and Hardry. Above all stands out for its message it delivers: women in power.

The themes it develops, such as the idealization of stereotypes, the need for female autonomy, and the importance of sisterhood (empirely), and patriarchy, are developed without being forced and thus is very appreciable because in others films that themes are wanted to be touched on, but in reality the integration is very forced, thus creating an uncomfortable atmosphere between the film and viewer.

It is without a doubt a movie that I would recommend without thinking about, because it is a very good film and for all other reasons previously presented.
Overall, the student's writing showcases a good command of language, relevant content, and a coherent structure. By focusing on clear and engaging descriptions, along with relevant contextual information, the review provides a solid overview of "Barbie" and highlights the film's unique qualities. With minor improvements in transitions and a more conclusive ending, the review would be even stronger, but it already demonstrates understanding of the film review genre.

The lowest scoring students was MC09, whose writing demonstrates an effort to follow the film review genre conventions by providing relevant information and a structured approach. The language used in the review is generally clear but contains several grammatical and syntactical errors. For instance, "starried" should be "starring." The phrase "This film get it a exceptional publicity therefore their premier get it a big succes" needs correction to "This film received exceptional publicity, and therefore its premiere was a big success." There are frequent issues with subject-verb agreement, such as "she have so much friends" instead of "she has so many friends." Despite these errors, the student uses a variety of vocabulary and attempts to convey complex ideas, such as "represent the machismo, consumerism, and other that are bad in actually.”

The review includes relevant content about the film, introducing "Barbie" with essential details such as the release date, main actors (Margot Robbie and Ryan Gosling), and the director, Greta Gerwig. The student explains the plot, describing Barbie’s transition from her perfect world to the real world and the challenges she faces there. The analysis of themes like "machismo, consumerism" and the message from Mattel is insightful and shows an understanding of the film's deeper layers. The review mentions the film's global appeal and expected success, which adds to the contextual information.

The review is organized into distinct sections, starting with an introduction that provides context about the film's release and cast. This is followed by a description of the plot and the themes explored in the movie. The student attempts to conclude by summarizing the impact of the film and its message. However, the transitions between sentences and ideas could be smoother. For example, the transition from discussing Barbie's perfect life to the real-world challenges could be more fluid. The paragraph structure is clear, but some paragraphs could be more cohesive and logically connected.
Overall, the student's review shows effort in covering the essential aspects of the film and adhering to the genre's conventions. Improvements in grammar, syntax, and smoother transitions would enhance the clarity and coherence of the review. The student's ability to identify and discuss key themes and messages in the film demonstrates a good understanding of the content, while the structured approach provides a solid framework for the review.

Following the targeted interventions designed to address specific weaknesses identified in the pre-test assessments, the post-test performances show noticeable improvements in several critical areas of students' writing capabilities. These advancements mainly stand out in clarity and coherence in writing, where students have demonstrated a marked ability to manage transitions and effectively structure their thoughts, a critical skill in academic and structured writing tasks.
Additionally, the students showed improved structural organization of their texts. Through the practice, students have displayed a greater ability to logically organize and present their ideas. This enhanced structuring is clearly reflected in their reviews, which are characterized by a clear Context, detailed Description, and conclusive Judgment that ties together their overall perspective.

Lastly, the area of linguistic accuracy and vocabulary development saw significant enhancements. Students expanded their vocabulary, enabling them to discuss nuanced topics more effectively. This vocabulary development was particularly crucial in allowing them to convey complex insights related to thematic and stylistic elements of movies more accurately.

Reflecting on these post-test achievements, it is evident that the focus on enhancing clarity, coherence, and vocabulary has not only elevated the students’ writing abilities but also empowered them to communicate their ideas more precisely, in alignment with higher academic and analytical standards.

4.4 Pre and Posttests Compared

Quantitative data from the pre- and post-tests support the effectiveness of the translanguaging-based approach in improving students’ ability to structure movie reviews. The average increase in total score from 15.0 to 23.3 out of a possible total of 30 points provides a solid evidence base for the positive results of this pedagogical strategy.

Next, three graphs will be analyzed, one per criterion.
The graph provided illustrates the differences in scores for the Language criterion between the pre- and post-tests, which were conducted to measure the impact of the translanguaging-based approach on students' language proficiency, for each student. Several observations can be made from these results.

For example, student FR29’s score doubled from 6 to 12, showing substantial improvement in language use. Similarly, student PG15 improved from a score of 10 to 12, showing mastery of language skills close to the maximum assessment score. Notably, each student showed growth in language proficiency without any score decreasing. This consistent improvement across the entire cohort suggests that the translanguaging-based approach had a universally positive effect on language development.

Substantial improvements were observed, such as with JC13, whose score increased by 4 points, from 2 to 6, demonstrating the deep impact of the intervention on this student’s language proficiency within the movie review genre. Other students exhibited moderate but significant gains, such as CP25, with an increase from 4 to 7, and MF14, from 3 to 8. These improvements highlight the effectiveness of the pedagogical approach for students starting from lower initial scores. Students who obtained high scores on the pre-test, such as PG15, maintained or slightly improved their high performance, indicating that the translanguaging activities reinforced and improved existing language skills.
The graph shows the pre-and post-test scores for the Message criterion, which effectively assesses students' ability to convey their analysis and opinions in their movie reviews. Here is an integrated analysis based on this criterion.

The data shows marked improvements in the scores, except for PG15 and FR29. For example, student RP23 improved from a 9 to a 12, achieving the highest possible score on the post-test. This suggests a thorough understanding of the movie review genre and the ability to convey critical analysis effectively.

Significant improvements can be seen in students like JC13, who jumped from 2 to 8. Such a significant increase means a drastic improvement in the student's ability to express the central message of their reviews. Students like IR27 and FO22 maintained high scores from the pre- to post-test, earning 12 points on the post-test. This consistency indicates that these students could maintain and improve their ability to convey their messages effectively. Even students with moderate increases, such as FR29, who increased from 8 to 10 demonstrate that the instructional intervention positively impacted their ability to compose their message more accurately.

The average score on the Message criterion increased from 6.2 on the pre-test to 9.5 on the post-test. The average increase of 3.3 points indicates a significant improvement in students' ability to
communicate their critical analysis and opinions in movie reviews. The graph indicates a positive score change for all students, reinforcing the success of the teaching strategies. The scores for the "message" criterion provide strong evidence of the effectiveness of the translanguaging-based approach in improving the structural and linguistic aspects of writing and the content and clarity of communication in movie reviews. The data shows that students could better articulate their thoughts and present their critique more coherently and impactfully after the intervention.

**Criterion: Text**

![Criterion: Text](image)

**Figure 9. Criterion: Text.**

The graph illustrates the Text criterion scores, which assess students' adherence to text conventions or formats in their movie reviews. Here is a detailed analysis based on this criterion.

The graph shows progress on the "text" criterion from the pre-test to the post-test for each student. For example, RP23 advanced from a score of 5 to 6, indicating an improved ability to employ text conventions effectively.

While the increases are more modest than in the previous criteria, they are consistent across the sample. For example, students PG15 and JC13 each improved by one point, going from 3 to 4 and 2 to 3, respectively. These improvements, although minor, are significant in demonstrating a better understanding of the text conventions necessary for movie reviews. Some students, like CP25, showed significant improvement, doubling their score from 3 to 6. This suggests that the translanguaging-
based approach had a powerful impact on helping some students understand and apply the conventions of the text. High-performing students, such as JA01 and CO21, increased their scores from 5 to 6, indicating that they had already mastered using text conventions and continued to perform well.

The average score for the "text" criterion increased from 3.6 on the pre-test to 5.1 on the post-test. Although the average increase of 1.5 points may seem smaller than the other criteria, it still indicates a solid improvement in students' use of text conventions. All students showed improvement, underscoring the effectiveness of the teaching strategies for this criterion.

The "text" criterion results suggest that although students' understanding and application of text conventions improved, the improvement scale was less pronounced than for the Language or Message criteria. This could indicate that students initially had a better understanding of text conventions or that this aspect of writing is inherently more challenging to improve quickly. However, consistent improvements imply that the translanguaging-based approach positively impacted students' ability to adhere to text conventions in movie reviews.

5. Survey
In addition to the pre- and post-tests, this action research also includes the results obtained from a survey applied to the students participating in the translanguaging based activities. The results are divided into quantitative and qualitative, providing a comprehensive view of the student's perception of the usefulness of translanguaging in writing movie reviews in English.

Before the interventions, 34.5% of students felt “somewhat comfortable” writing a movie review in English, while 31% felt “somewhat uncomfortable.” These responses indicated a clear opportunity for intervention using translanguaging to boost students’ confidence and writing skills.

Moreover, the survey showed that 72.4% of students had previously written a review, suggesting that most of them had some experience in critical writing; however, a significant majority (79.3%) found it “very useful” to read and analyze reviews in both languages in order to develop their writing skills, underscoring the importance of searching for new strategies to reinforce what students can already do. Additionally, 72.4% of students considered using both languages together for this activity “very relevant,” reflecting a positive assessment of the translanguaging approach.
Vocabulary learning was perceived as “very effective” by 69% of respondents, indicating favorable responses toward the methodology used. Furthermore, 69% of students felt that instructions in both languages made their understanding of the assigned tasks much easier. Overall, most students (79.3%) had a “very positive” experience with using translanguaging in their writing classes.

Qualitative results derived from student testimonials after completing the translanguaging activities provided deeper insights into their individual experiences and perceptions. One student said, “I greatly appreciate that we were given this learning opportunity in the area of writing movie reviews. It helps me to develop and effectively express my ideas. Thank you, teacher.” Another highlighted, “It was an innovative activity that I had never done before. I was skeptical at first, but it turned out to be extremely interesting and brought with it a much more fruitful learning experience than I thought.” A third testimonial emphasized, “I found it very good that we practiced in both languages, not just adding vocabulary but also actual writing. The practice helped me a lot! And even more so because it was a topic we already knew and liked, such as cinema.” Lastly, a student reflected, “I consider this type of activity to be quite entertaining and beneficial for improving our writing”.

The qualitative responses support and enrich the quantitative data, showing a consistent and positive reception towards translanguaging as an educational strategy. Students appreciated the bilingual approach for its practical benefits in learning and the enjoyment and engagement it brought to the classroom. This positive feedback across different aspects of the learning experience underlines the effectiveness of translanguaging in fostering a deeper understanding and proficiency in both languages. It also suggests potential areas for curriculum development, such as further emphasis on specific writing skills like the use of connectors, as highlighted by one student’s comment.

The findings align with García’s definition of translanguaging as “the act performed by bilinguals of accessing different linguistic features or various modes of what are described as autonomous languages to maximize communicative potential” (García, 2009, p. 140). Translanguaging involves the deliberate and planned practice of using more than one language in communication, especially when learning a second language. García and Lin (2017) explain that translanguaging practices deliberately change the language of input and output, facilitating a deeper understanding and integration of both the mother tongue and target language.
This practice also highlights the performative aspect of translanguaging, where all languages within a speaker’s repertoire are used to communicate and co-construct meaning with others (Canagarajah, 2011). It creates a social space integrating multilingual individuals’ histories, experiences, environments, attitudes, beliefs, and cognitive abilities into cohesive performances (Wei, 2011). Translanguaging in teaching emphasizes using the entire linguistic repertoire of learners to generate knowledge about a language and its culture while recognizing students’ identities (Lewis et al., 2012).

Furthermore, the use of mentor texts, as described by Espinosa et al. (2016), provides students with model texts to analyze and emulate, helping them understand and apply the conventions of specific genres. This approach is supported by the positive responses from students who found the translanguaging activities beneficial for both vocabulary expansion and writing skill enhancement.

In conclusion, integrating translanguaging activities in writing instruction significantly enhances students’ writing skills and overall learning experience. The positive quantitative and qualitative feedback indicates that using both languages not only helps students understand and complete tasks more effectively but also makes the learning process more engaging and enjoyable. These findings support the continued use and development of translanguaging strategies in educational settings to improve language proficiency and student engagement.
6. Conclusions and Final Considerations

This dissertation's final chapter provides insights from this action research and offers a comprehensive overview of the findings, reflecting the objectives and research questions. This research aimed to address the challenges 11th graders face in the International Baccalaureate (IB) program at Liceo 7 de Providencia to improve their writing skills, mainly through implementing activities based on translanguaging. These activities were designed to help students overcome language barriers and improve their English writing performance, particularly in drafting movie reviews.

The primary objectives of this research were not only theoretical but practical, aiming to enhance students' ability to communicate clearly and effectively, use language conventions for movie reviews, express ideas fluently and accurately, and organize ideas coherently. The findings of this research, which successfully met these objectives, have direct implications for educators and policymakers. Integrating translanguaging-based activities, including mentor texts and structured classes focused on Spanish and English, significantly improved students' writing performance. These activities helped students understand and navigate the conventions of the genre, effectively employing simple and complex linguistic structures.

The research questions that guided this study focused on observing changes in students' writing and their linguistic resources, and exploring how activities based on translanguaging improved their handling of the conventions of writing a review in English. Students showed tangible improvements in their use of evaluative language, adherence to the stages of a movie review, and overall coherence and fluency when writing in English. The translanguaging strategies facilitated a deeper understanding and integration of both languages, allowing students to express their ideas more precisely.

The implications of the study for applied linguistics are significant. This research highlights the effectiveness of translanguaging as a pedagogical tool to improve bilingual students' written English proficiency. By taking advantage of students' entire linguistic repertoire, translanguaging promotes language development and cognitive and academic growth. This approach aligns with contemporary language acquisition theories, which advocate using all available linguistic resources to support learning. The positive results observed in this study suggest that educators should consider
integrating translanguaging strategies into their teaching practices to create more inclusive and effective learning environments.

Despite the promising findings, the study also had limitations that must be acknowledged. The sample size was relatively small, consisting of only 14 students, which may limit the generalizability of the results. The research was conducted within a specific educational context, and findings may differ in other settings or with different student populations. The duration of the intervention was also limited, which may have influenced the extent of improvements observed. Future research could address these limitations by including more extensive and diverse samples, extending the duration of interventions, and exploring the application of translanguaging strategies in diverse educational contexts.

In conclusion, this research not only provides valuable insights into translanguaging but opens the door for further exploration. It demonstrates the potential of translanguaging-based activities to enhance bilingual students' English writing skills. By addressing the specific linguistic challenges students face and building on their existing linguistic resources, these activities can significantly improve writing performance. The findings advocate for the continued exploration and implementation of translanguaging strategies in language education to support the academic development and language proficiency of bilingual students. The positive impact of these strategies underscores the need for educators and policymakers to recognize and support the role of translanguaging in promoting equitable and effective language learning experiences. With continued research and practical application, translanguaging can become a cornerstone of modern language education, fostering a more inclusive and successful learning environment for bilingual students.
7. References


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APPENDIX A. Rubric

Rúbrica de Evaluación de Desempeño en Actividad Escrita

<table>
<thead>
<tr>
<th>Puntaje por desempeño</th>
<th>Excelente</th>
<th>Bueno</th>
<th>Regular</th>
<th>Necesita acompañamiento</th>
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</thead>
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<tr>
<td><strong>Criterion A: Language</strong></td>
<td>Command of the language is mostly accurate and very effective. Vocabulary is appropriate to the task, and varied, including the use of idiomatic expressions. A variety of basic and more complex grammatical structures is used effectively. Language is mostly accurate. Minor errors in more complex grammatical structures do not interfere with communication.</td>
<td>Command of the language is effective and mostly accurate. Vocabulary is appropriate to the task, and varied. A variety of basic and more complex grammatical structures are used. Language is mostly accurate. Occasional errors in basic and in complex grammatical structures do not interfere with communication.</td>
<td>Command of the language is partially effective. Vocabulary is appropriate to the task. Some basic grammatical structures are used, with some attempts to use more complex structures. Language is mostly accurate for basic structures, but errors occur in more complex structures. Errors at times interfere with communication.</td>
<td>0: The work does not reach a standard described by the descriptors below. 1-3: Command of the language is limited. Vocabulary is sometimes appropriate to the task. Basic grammatical structures are used. Language contains errors in basic structures. Errors interfere with communication.</td>
</tr>
</tbody>
</table>

**Criterion B: Message**
To what extent does the candidate fulfill the task?
- How relevant are the ideas to the task?
- To what extent are ideas developed?
- To what extent do the clarity and organization of ideas contribute to the successful delivery of the message?

6-5 | The task is fulfilled effectively. Ideas are relevant to the task. Ideas are fully developed, providing details and relevant examples. Ideas are clearly presented and the response is structured in a logical and coherent manner that supports the delivery of the message. | The task is fulfilled. Most ideas are relevant to the task. Ideas are developed well, with some detail and examples. Ideas are clearly presented and the response is structured in a logical manner, supporting the delivery of the message. | The task is generally fulfilled. Some ideas are relevant to the task. Ideas are outlined, but are not fully developed. Ideas are generally clearly presented and the response is generally structured in a logical manner, leading to a mostly successful delivery of the message. | 0: The work does not reach a standard described by the descriptors below. 1-3: The task is partially fulfilled. Few ideas are relevant to the task. Ideas are stated, but with no development. Ideas are not clearly presented and do not follow a logical structure, making the message difficult to determine. |

4-3 | The response effectively incorporates the conventions of the chosen text type, fully developing each part or convention. | The response incorporates some conventions of the chosen text type, with partial development of each part or convention. | The response partially incorporates conventions of the chosen text type, with limited development of each part or convention. | 0: The work does not reach a standard described by the descriptors below. Conventions of the chosen text type are not demonstrated in the response. |

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<td></td>
<td></td>
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Nota 4,0, con 18 pts. N.E. 60%, con 18 pts. nota 4,0

Observaciones del docente:
### APPENDIX B PASSING PERCENTAGE BY STUDENT.

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APPENDIX C

Review

Lady Bird review – a magical portrait of adolescence

Saoirse Ronan and Laurie Metcalf are electric as warring daughter and mother in Greta Gerwig’s beautifully observed comedy-drama.

In the conversations that have ushered in its theatrical release, Lady Bird has been described as Greta Gerwig’s directorial debut. Yet, with seven screenplays to her name and a co-director credit on Joe Swanberg’s 2008 mumblecore drama Nights and Weekends, it’s not as though she is new to making movies. Still, the endearing shagginess and goofy imperfection associated with Gerwig’s work in front of and behind the camera are noticeably absent in this polished, muscular, Oscar-nominated debut proper. Not a criticism exactly, but perhaps an explanation for why the film has managed to transcend its indie dramedy trappings.

Set in Sacramento, California in 2002, it centres on Christine “Lady Bird” McPherson (Saoirse Ronan), a high-schooler who behaves with the unselfconscious conviction of a young kid. She insists she be called by her “given” name of Lady Bird (“It was given to me, by me”), extols the benefits of bathtub masturbation to her best friend Julie while eating communion wafers (“They’re not consecrated!”) and jabs her crush in the shoulder, asking him to dance. Gerwig’s pink-haired protagonist is seemingly unencumbered by the awkwardness and fear that dogs most teenagers on the cusp of change. This cusp-ness is where the film’s magic resides; its joyful, forward-rushing narrative rhythm captures the feeling of adolescence ending before it has barely begun.

Though the film gives us milestones from Lady Bird’s coming of age, its key preoccupation is the jagged relationship between Lady Bird and her mother Marion (Laurie Metcalf), an overworked nurse whose blunt pragmatism butts heads with her daughter’s dreams of moving to New York, “where culture is”. The scenes between Ronan and Metcalf are electric; Gerwig maps their inability to communicate with excruciating veracity. However, it is Gerwig’s tidy pacing, vividly drawn characters (see Timothée Chalamet’s bit-part as a floppy-haired mobile phone sceptic who smokes roll-ups and “trying as much as possible not to participate in our economy”), and eye for period detail (like her use of the Dave Matthews Band) that mark her as a keen observer of the small things that make a good movie great. Her writing is alive with beautiful bon mots, but also an acute sense of class anxiety in post-9/11, pre-financial crash suburban America, with the McPherson family’s worries about Lady Bird’s tuition fees given as much screen time as her romantic exploits.

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Learning Aim: Upon completing this lesson, students will be able to confidently identify and use a range of movie-related vocabulary terms in Spanish and English, enabling them to describe movies and write basic movie reviews in their native and foreign languages.

Reseña: “Barbie” transmite un mensaje feminista adornado con todos los accesorios adecuados

La película de la directora Greta Gerwig demuestra ser un intento admirablemente ambicioso de reflexionar sobre dónde encaja Barbie en el siglo XXI: menos de lo que podría ser, pero bastante cerca de ser lo que debería ser.

Barbie sale rugiendo por la puerta con una inventiva y una energía que la película tal vez inevitablemente no pueda sostener. En medio de todo el revuelo que ha hecho de su lanzamiento una ocasión cinematográfica cada vez más rara, la película de la directora Greta Gerwig demuestra ser un intento admirablemente ambicioso de reflexionar sobre dónde encaja Barbie en el siglo XXI: menos de lo que podría ser, pero bastante cerca de ser lo que debería ser.

Gerwig (que comparte el crédito del guion con su pareja, Noah Baumbach) ciertamente ha reunido todos los accesorios correctos, comenzando con Margot Robbie y Ryan Gosling, en una película cuya colorida Barbie Land está repleta de detalles (la mayoría de ellos rosas) que probablemente recompensará las segundas visualizaciones.

Aun así, el pariente más cercano probablemente sería The Lego Movie, que de manera similar tomó un juguete familiar y construyó una especie de crisis existencial a su alrededor. Si bien “Barbie” toma la ruta de la acción en vivo, hay una calidad intermitentemente caricaturesca en eso, y algunos elementos torpes (el giro exagerado de Will Ferrell como el director ejecutivo de Mattel, el más importante entre ellos, un vínculo
Las partes más ingeniosas llegan temprano, con una narración de Helen Mirren y un homenaje a 2001: Una odisea del espacio. Sin embargo, después de presentar Barbie Land, ocupada por varias versiones de Barbey Ken que viven en una felicidad anatómicamente castrada, la película se pone en marcha cuando la Barbie estereotipada de Robbie (que no debe confundirse con las variaciones más específicas) comienza a tener pensamientos extraños, que casi literalmente la sacunden hasta sus cimientos.

Al mismo tiempo, el Ken de Gosling lucha con su relevancia y la cuestión de ser poco más que un apéndice de Barbie, alguien que no existiría sin un ampersand.

El despertar de Barbie provoca un escape al mundo real y diferentes epifanías tanto para ella como para Ken con respecto a su contraste con el reino idealizado y centrado en las mujeres en el que viven. Cuantos menos detalles se conozcan, mejor, pero la búsqueda de respuestas lleva a Barbie a Mattel, donde se encuentra con una empleada humana (América Ferrera) y su hija adolescente (Ariana Greenblatt), esta última superando su fase Barbie, lo que se enlaza con el manifiesto mensaje feminista de la película y el deseo de situar a Barbie en un contexto sociológico más amplio.

La yuxtaposición de esos elementos más reflexivos con el puro vértigo en otros lugares, alternando entre lo serio y lo tonto, entre el arte y el comercio, no siempre encaja o se siente tan fresco como podría.

Por otra parte, el giro de Toy Story sobre Barbie y Ken puso un listón alto en términos de satirizar a la popularmuñeca, y le dio crédito a Gerwig (nominada al Oscar por su película debut, Lady Bird) por tomar algo que fácilmente podría haber sido bidimensional y esforzarse por hacer que signifique algo, más allá de los números musicales y las publicaciones en las redes sociales reflexionando sobre cómo Gosling consiguió esos abdominales.

El elenco general también es impresionante, aunque relativamente pocas Barbies y Kens tienen mucho que hacer, con Simu Liu (de Shang-Chi de Marvel) una de las excepciones más notables como una especie de rival de Ken.

En el lado positivo, Gerwig y Baumbach salpican el guion con referencias inteligentes de la cultura pop (incluida una sobre la Liga de la Justicia y sus fanáticos), y la película dura menos de dos horas, en sí misma una ventaja con la última Misión: Imposible y Oppenheimer de 163 y 180 minutos, respectivamente.

Los fundamentos políticos de Barbie seguramente generarán debate, en parte, francamente, como otra vía para que los medios de comunicación aprovechen el abundante calor mediático que lo rodea. Dicho esto, es probable que gran parte del público se sienta inclinado a apoyar una película (y acentuar así lo positivo) que muchos estaban deseando ver.

El hecho de que la campaña de marketing de Barbie haya adquirido vida propia orgánicamente sirve como una señal de los tiempos, en los que todo lo que vale la pena hacer a menudo parece valer la pena exagerar. Aun así, hay una película agradable enterrada bajo toda esa exageración, especialmente para aquellos receptivos a desenvolver los temas del mundo real cuidadosamente empaquetados mientras ven a Barbie pavonearse.
APPENDIX E. NYTimes review

English Department

ELEVENTH GRADE (3ºA)
English B
THEME Nº4: Human Ingenuity
TOPIC: Entertainment

Name: ____________________________________________ Class: ________ Date: ________

Learning Aim: Upon completing this lesson, students will be able to confidently identify and use a range of movie-related vocabulary terms in Spanish and English, enabling them to describe movies and write basic movie reviews in their native and foreign languages.

Reseña: 'Lady Bird' es perfección en la pantalla grande

Por A. O. Scott
• 14 de febrero de 2018

Christine McPherson, quien prefiere que le digan Lady Bird –ese es su nombre dado, insiste, porque “fue dado para mí, por mí”– es estudiante de último año de un colegio católico. La hermana Sarah Joan (Lois Smith), directora de la escuela, acaba de leer el ensayo con el que Lady Bird quiere solicitar su ingreso a una universidad. “Queda claro cuánto amas Sacramento”, le dice la hermana. Eso es algo sorpresivo, tanto para Lady Bird como para el público, que a estas alturas de la película ya sabe que ella está más que frustrada con su ciudad natal.

Saoirse Ronan como el personaje principal de "Lady Bird", película que fue escrita y dirigida por Greta Gerwig
Credit...Merie Wallace/A24

“Supongo que le pongo atención”, responde Lady Bird, en un intento de no llevar la contraria.

“¿No crees que es lo mismo?”, le pregunta la hermana.

Esa idea, que la atención es una forma de amor (y viceversa), representa una perspicacía hermosa y de muchas maneras es la clave detrás de Lady Bird, la película hermosa y perspicaz de Greta Gerwig. Es el primer filme por el que la actriz recibe crédito único como guionista y directora (tiene créditos compartidos con Joe Swanberg y Noah Baumbach en otras películas). Gerwig, quien creció en Sacramento y es parte de la generación admirada por la protagonista de su filme —ambientado durante 2002 y 2003— conoce muy bien a sus personajes y a sus mundos. Su afecto lo llena de gracia, de manera incondicional aunque no por ello sin que sea crítica hacia ellos. Y si pones la atención correcta a Lady Bird, con sus frases y paréntesis musicales y melodías, sus fragmentos corales y sus solos y duetos, sin duda la amarás. Es difícil no hacerlo.

Aunque ese no necesariamente es el caso de Lady Bird, el personaje.

Interpretada con una precisión imponente e intrépida por Saoirse Ronan (apenas a los 23 años es en la actualidad una de las actrices más formidables), Lady Bird suele tratar duramente a quienes la rodean (y también a ella misma). No porque sea problemática o imprudente —Lady Bird para nada es de esos melodramas sobre jóvenes que se ponen locos—, sino que insiste en reivindicar su individualidad incluso cuando ni ella sabe cuál es.

Lidia con la cuestión de un proyecto práctico y espiritual de convertirse en quien quiere ser con una mezcla de exceso de confianza e inseguridad que es común para los adolescentes sensibles. Es idealista e hipócrita; generosa y egocéntrica; una rebelde y una conformista; entusiasta y escéptica. Es decir, una típica adolescente estadounidense, pero también —por ello— un conjunto único de impulsos contradictorios y confusos.

“Quiero que seas la mejor versión posible de ti”, le dice su madre perpetuamente decepcionada y crítica, Marion (interpretada por Laurie Metcalf).

“¿Y si esta ya es mi mejor versión?”, le contesta Lady Bird. Es uno de muchos diálogos picudos y sardónicos, y también una pregunta existencial angustiada.

Christine (si usamos el nombre que le dio Marion) quiere satisfacer a su madre, algo difícil porque sus estándares parecen ser imposiblemente altos y sujetos a cambiar de un momento a otro. Ella también quiere ser fiel a sus propios deseos y convicciones, pero es difícil por otras razones.

Mientras que Lady Bird honra la gravedad de esa lucha, tampoco deja de lado que día a día esta está llena de absurdidad. La primera escena empieza con lágrimas. Madre e hija, mientras escuchan el audiolibro de Las uvas de la ira en la carretera de regreso a casa después de visitar universidades, lloran al oír el conmovedor último párrafo. Pero su catarsis literaria compartida da pie rápidamente a un argumento cuyo punto final llega con un tambaleo de comedia física (uno de varios que hay en el filme).

Al fin y al cabo, tanto en su tono como en la estructura, esta es una comedia sobre adolescentes. Logra ser humorística por ese ciclo eterno del último año del colegio: las fiestas y graduaciones; los exámenes de matemáticas y las obras escolares; las etapas agonizantes de solicitar ingreso a una universidad. En el camino Christine también pasa por otros rituales extracurriculares típicos de crecer. Se enamora por primera vez y tiene sexo por primera vez. Cambia a su mejor amiga leal y de muchos años (Beanie Feldstein) por una chica más acaudalada y popular (Odeya Rush). Se pelea con su madre y con su hermano mayor, Miguel (Jordan Rodrigues), y recurre al apoyo de su padre, Larry (Tracy Letts), un hombre agradable que tiene sus propios problemas.

Puede que pienses que ya has visto todo esto antes. Y probablemente sí, pero nunca de esta manera. Lo que ha logrado Gerwig —y no es para nada un logro nímio— es darle a este género de transición a la adultez, de los más convencionales y color de rosa del cine estadounidense, una sensación de frescura y sorpresa.

Los personajes parecen ser los típicos conocidos: el papá triste y la mamá que desaprueba; el hermano taciturno y su novia gótica (Marielle Scott); las chicas malas y los profesores divertidos; el novio que es demasiado bueno (Lucas Hedges) y el que es un desgraciado (Timothée Chalamet). Pero ninguno es una caricatura y, aunque se burla de todos, Gerwig no trata a ninguno de ellos con crueldad o desdén (aunque no puede decirse lo mismo por parte de Lady Bird).
El guion está excepcionalmente bien escrito, lleno de juegos de palabras y argumentos vivaces. Cada diálogo suena como algo que una persona real diría, lo que significa que las actuaciones son excepcionalmente buenas. No intenta obviar lo abrasiva que puede ser una familia o el ser parte de cierto estrato socioeconómico. Los McPherson no pueden ser descritos como pobres, pero es notoria su lucha diaria para seguir siendo parte de la clase media; queda evidenciada en la melancolía de Larry y el humor enojadizo de Marion. Son una familia amorosa pero su devoción del uno al otro no siempre significa que son amables. Son personas reales interpretadas de manera honesta.

Puede que eso se escuche como que Lady Bird es una película sosa, pero es todo lo contrario. Ojalá pudiera transmitirte lo emocionante que es. Me encantaría poder recitar todos los diálogos y contar de nuevo todas las partes encantadoramente poco convencionales. Te hablaría sobre el sacerdote triste y sobre el entrenador de fútbol americano, sobre los retratos de la eucaristía y de las bienes raíces en Sacramento, sobre los ritmos astutos y vivaces de la edición, sobre las decisiones de acompañamiento musical sorpresivamente acertadas y sobre cómo Ronan se tira al piso frente a su casa cuando recibe una carta importante. Podría incluso catalogar seis diferentes maneras en las que el final de la película te hace llorar.

Me contento con enlistar una: el sentimiento agrodulce de haber visto a alguien crecer frente a tus ojos; volverse una versión de sí misma distinta y, en ciertos aspectos, mejor. En la vida real ese es un proceso que no tiene fin y es liso, una razón por la cual necesitamos de las películas. Para ponerlo de otra manera: Lady Bird nunca será perfecta, pero Lady Bird lo es.
APPENDIX F. Transcript: The elements of Great Movie

Learning Aim: Upon completing this lesson, students will be able to confidently identify and use a range of movie-related vocabulary terms in Spanish and English, enabling them to describe movies and write basic movie reviews in their native and foreign languages.

Every film starts with the seed of an idea, is anything from a location to a line of dialogue.

But to develop this idea into a good film, we need three main things.

Number one: experiences.

Every film we’ve watched, every person we know, every conflict we’ve been through, is all part of the inspiration that feeds into the film.

Number two is money and, to get a project going these days, it really doesn’t take much.

But we’re still missing something absolutely vital and that’s effort, which is needed throughout the entire production.

The second we stop working hard on the film, all progress is put on hold.

On the flip side is amazing how far a hard worker can go even if they have very little experience and barely any money.

Let’s get specific.

You’d be hard-pressed to find good fiction that doesn’t involve conflict, which is when things go wrong and people disagree.

My favourite scripts have dialogue that gives us an idea about the characters and the story, but in a really natural and authentic way. People rarely say exactly what they are thinking.

And of course we need the plot, an order of events that takes us from A to B.

Could be complicated and unpredictable, or really simple and subtle.

Along the way there’s the subtext, the deeper meaning behind the plot.

Some films are complex political allegories and others have a simple message about relationships.

Now, we could probably condense most great characters into having two things: desires and flaws.

The child who desires to impress their parent, but keeps on failing.
The hero who fights for justice, but sometimes goes too far.
1:40
Their desires provide a reason for their actions and their flaws make them relatable,
1:45
and often lead them into conflicts.
1:47
The best characters are nuanced and a lot of that comes from the actor who plays them.
1:52
How they show their emotion at different points including how they react to other actors
1:57
Believability is important too. Without it the illusion of a real story is lost.
2:02
The best actors use their body language, face expressions and
2:06
timing to bring the whole character to life.
2:09
But timing is not just for actors. The order of key plot points and character moments is vital.
2:15
Just watch City of God for a great example of a story that’s not told chronologically.
2:20
The pace of each scene matters too.
2:22
The simplest examples are things happening fast for more energy in a scene,
2:26
and drawing things out slow in a moment of tension.
2:30
And we're always introducing and concluding, setting up and paying off.
2:34
That's structure.
2:36
Next up is sound and, within it, the ambience background noise that immerses us in the location.
2:42
The sound of driving rain, or a loud cafe.
2:45
Foley and sound effects are further building blocks that really help us to feel like we're there, in the
2:49
moment.
2:51
And then there's dialogue, which we've already looked at,
2:53
and of course music, which helps to contribute to the vibe, the style, the pace and the mood of the
3:00
film.
And then there's the visuals.
3:02
How we move the camera, how we choose to position it, and the lenses we use.
3:06
Lighting is also part of the aesthetics.
3:08
From dark, contrasting looks to beautiful soft images, and everything in between.
3:14
Equally important are the locations, costumes and props,
3:17
which tell us so much about the time period and the setting,
3:21
but also affect the colors and the overall vibe of the scene.
3:24
But, at the core of it all, is the story.
3:28
It's where everything in the film comes from, feeds into and unites all of these individual techniques.
Without the story at the center, they're just a pile of separate ideas, so it's up to the filmmakers how we use all of these different elements. Some stories lend themselves to focusing on character and dialogue, while others are more about the experience, the overall tone. But deeper than that we should remember that every film has unique influences. You give three different filmmakers the same idea and they'll all interpret it in completely different ways, because of where they were born, what kind of art they like and what kind of life they've had. So let's not worry about making good films and instead focus on making our films, the films that can only grow in our patch of land drawing from our own experiences and influences. My name's Simon Cade. This has been dSLrguide, and I'll see you next week.
Learning Aim: Upon completing this lesson, students will be able to confidently identify and use a range of movie-related vocabulary terms in Spanish and English, enabling them to describe movies and write basic movie reviews in their native and foreign languages.

AT THE MOVIES

• Movie theater words

Label the pictures with the words below.

1. a box office
2. a projector
3. a screen
4. a seat
5. a ticket
6. popcorn
2. Movie genres

Study the movie genres below. Which of the terms are you unfamiliar with? Give an example of a movie that belongs to each genre.

- action
- adventure
- animated
- comedy
- crime
- documentary
- drama
- fantasy
- horror
- musical
- science fiction
- thriller
- war

- People in movies

Match the people to the definitions, and then complete the sentences below.

- an actor/actress: a person in a movie, book, or story
- a movie director: a person who gives a professional opinion about a movie
- a composer: a person who tells the actors in a movie what to do
- a critic: a person who writes music
- a character: someone who stars in a movie

1. Ema Stone is a very talented ___________.
2. Pedro Pascal is a famous Chilean ___________.
3. Lady bird is the name of a ___________ in a teenage movie.
4. The movie received very good reviews from fans and ___________.
5. The music was very bad. This movie needs a better ___________.

- Describing a movie

Match the questions to the answers. Can you guess the movie?

- What kind of movie is it? a. It came out in 2021.
- Where is it set? b. It’s an action movie.
- Who’s in it? c. It’s set in California.
- When did it come out? d. It stars Meryl Streep.

- Adjectives for describing movies

The adjectives below are often used to describe movies. Match them to their meanings on the right:

- gory a. boring
- sappy (informal) b. causing strong feeling such as sadness and sympathy
- corny (informal) c. developing in a way that you can easily guess
- dull d. exciting
English Department
Taken from: Linguahouse.com

5. hilarious  e. full of violence and blood
6. moving   f. showing too much emotion such as love or sympathy
7. gripping  g. unoriginal, full of clichés, etc.
8. predictable h. very funny

c. Two-word adjectives, e.g. ‘mind-blowing’, are commonly used to describe movies. In the sentences below, replace the underlined phrases with a suitable adjective:

big-budget  breathtaking  far-fetched  heart-warming
low-budget  mind-blowing  spine-chilling  thought-provoking

1. The 3D special effects in the latest Spielberg movie were extremely impressive.
2. When the monster appeared on screen for the first time, it was an extremely frightening moment.
3. The story was full of positive emotion and made everyone feel happy.
4. The scenes of the Alaskan landscape were really beautiful.
5. It was a very expensive Hollywood production.
6. The movie was the type that made you think a lot about its subject.
7. I thought the plot was a little unlikely to be true.
8. Although the production was made with very little money, the movie did well because of the superb acting.
APPENDIX H. Barbie Review

ELEVENTH GRADE (3ºA)
English B
THEME Nº4: Human Ingenuity
TOPIC: Entertainment

Name: ____________________________ Class: ____________ Date: ____________

Learning Aim: Upon completing this lesson, students will be able to confidently identify and use a range of movie-related vocabulary terms in Spanish and English, enabling them to describe movies and write basic movie reviews in their native and foreign languages.

‘Barbie’ delivers a feminist message dressed up in all the right accessories

Review by Brian Lowry, CNN
4 minute read
Updated 9:11 AM EDT, Fri July 21, 2023

CNN —

“Barbie” comes roaring out of the gate with an inventiveness and energy the movie perhaps inevitably can’t sustain. Amid all the hype that has made its release an increasingly rare movie-going occasion, director Greta Gerwig’s film proves an admirably ambitious attempt to ponder where Barbie fits in the 21st century — less than it could be, but pretty close to being what it should be.

Simu Liu, Margot Robbie and Ryan Gosling in "Barbie."
Courtesy Warner Bros. Pictures
Gerwig (who shares script credit with her partner, Noah Baumbach) has certainly put together all the right accessories, starting with Margot Robbie and Ryan Gosling, in a movie whose brightly colored Barbie Land is awash in the kind of details (most of them pink) that will likely reward second viewings.

Still, the closest kin would probably be “The Lego Movie,” which similarly took a familiar toy and built a kind of existential crisis around it. While “Barbie” goes the live-action route, there’s an intermittently cartoonish quality to that, and some clunky elements (Will Ferrell’s over-the-top turn as Mattel’s CEO foremost among them, a common link between the two films) weighing down, or at least diluting, the clever ones.

The cleverest bits come early, with a Helen Mirren narration and an homage to “2001: A Space Odyssey.” But after introducing Barbie Land, occupied by various versions of Barbie and Ken living in anatomically neutered bliss, the film kicks into gear when Robbie’s Stereotypical Barbie (not to be confused with the more specific variations) begins having strange thoughts, which almost literally shake her to her foundation.

At the same time, Gosling’s Ken wrestles with his relevance, and the matter of being little more than Barbie’s appendage, someone who wouldn’t exist without an ampersand.

Barbie’s awakening prompts an escape to the Real World, and different epiphanies for both her and Ken regarding its contrast to the idealized, female-centric realm in which they live.

The fewer details one knows going in the better, but the search for answers takes Barbie to Mattel, where she encounters a human employee (America Ferrera) and her teenage daughter (“65’s” Ariana Greenblatt), the latter having outgrown her Barbie phase, which ties in with the film’s overt feminist message and desire to put Barbie in a broader sociological context.

The juxtaposition of those more thoughtful elements with the sheer giddiness elsewhere – alternating between the serious and the silly, between art and commerce – doesn’t always quite mesh or feel as fresh as it might.

Then again, the “Toy Story” spin on Barbie and Ken set a high bar in terms of satirizing the popular doll, and give Gerwig (an Oscar nominee for her acclaimed film “Lady Bird”) credit for taking something that could easily have been two-dimensional and endeavoring to make it mean something, beyond the musical numbers and social media posts musing about how Gosling got those abs.

The overall casting is also impressive, though relatively few of the Barbies and Kens have a whole lot to do, with Simu Liu (of Marvel’s “Shang-Chi”) one of the more notable exceptions as Ken’s sort-of rival.

On the plus side, Gerwig and Baumbach pepper the script with smart pop-culture references (including one about “Justice League” and its fans), and the movie briskly clocks in under two hours, by itself an asset with the latest “Mission: Impossible” and “Oppenheimer” running 163 and 180 minutes, respectively.

“Barbie’s” political underpinnings will surely prompt discussion, in part, frankly, as another avenue for news outlets to tap into the abundant media heat surrounding it. That said, much of the audience will likely be inclined to root for a movie (and thus accentuate the positive) that many were so eager to see.

The fact that “Barbie’s” marketing campaign has organically taken on a life of its own serves as a sign of the times, where anything worth doing often appears worth overdoing. Still, there’s an enjoyable movie buried under all that hype, especially for those receptive to unwrapping the neatly packaged real-world themes while watching “Barbie” strut her stuff.

APPENDIX I. Answer Sheet: Enhancing English Writing Skills among Native Spanish Speaking Students through translanguaging

APPENDIX J. Survey: Enhancing English Writing Skills among Native Spanish Speaking Students through translanguaging

APPENDIX K. Acta de autorización: Enhancing English Writing Skills among Native Spanish Speaking Students through translanguaging

APPENDIX L. Asentimiento: Enhancing English Writing Skills among Native Spanish Speaking Students through translanguaging

APPENDIX M. Consentimiento: Enhancing English Writing Skills among Native Spanish Speaking Students through translanguaging